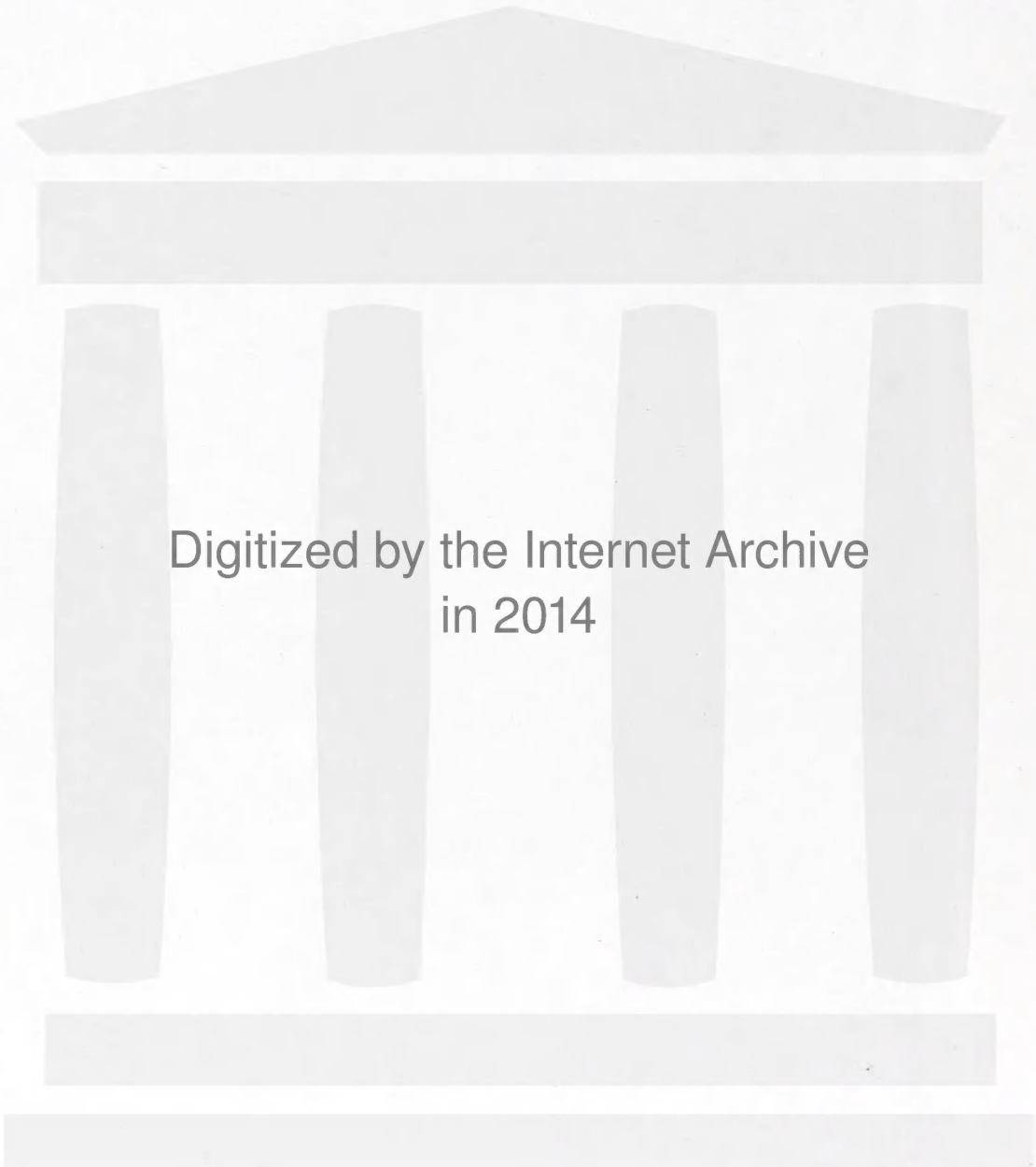


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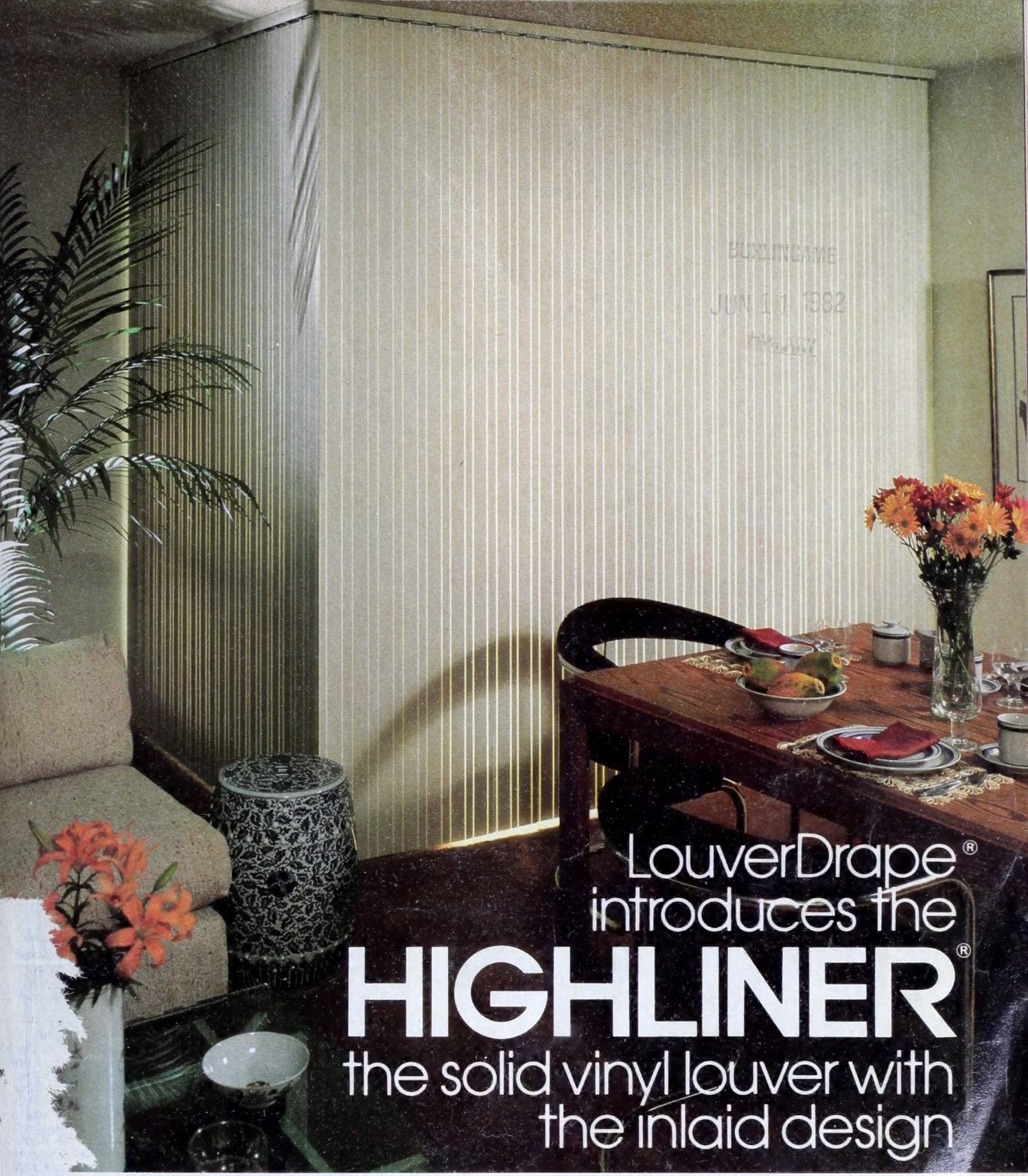


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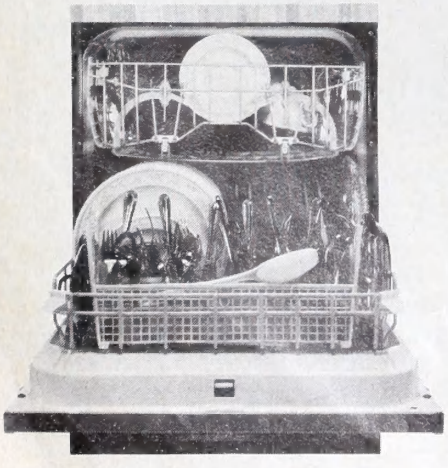
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HOUSE BEAUTIFUL

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On the cover: *White, in a variety of textures and materials, lightens and brightens a recently remodeled city kitchen and also creates a dramatic setting for the handsome black restaurant range. Walls are painted a glossy white; cabinets are matte plastic laminate; backsplashes and island top are covered with tile. Kitchen installation by Florence Perchuk; basket from Gordon Foster. For more on the kitchen, see page 42. Photograph, Tom Yee.*

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BOTANICALS

My grandmother's pine-paneled family room and kitchen in her New Hampshire house held a fascination for me as a child. In it was an abundance of matching cottons whose pattern, it seemed to me, explained how flowers grew. The fabrics depicted a flower in its full bloom, while close by, its seed, leaf, stem and roots, numbered details and Latin labels completed my education. Then, of course, I didn't know there was a name for this illustrating of plants, flowers, fruits and vegetables—proper botanicals were something I came upon in a print shop. I've since learned that botanical drawings and prints are the passion of many collectors. Rendered in oil, watercolors and pastels before the arrival of the printing press, these works of art reflected the precision with which the plant world was being documented. With the introduction of printing, which occurred in the mid-1600s, hand-colored woodblocks, etchings and engravings of botanical illustrations constituted the world's first "multiples"—the identical duplication of original works of art in limited-edition folios and books.



Art reflecting art: Glazed cotton chintz by Brunschwig & Fils documents Dr. Thornton's Tulips.



Elegantly chased detail of the petals and leaves of Tiffany's Chrysanthemum silver luncheon knife.

Are they prints? No. This is cotton fabric, a portion of Brunschwig & Fils' magnificent Grandiflora outsized blooms.

Evelyn Kraus of Ursus Books (a shop known for its particularly good selection of prints) describes the craze called *tulipomania* that started it all: "In the 1600s, the Dutch East India Company succeeded in establishing a market in tulip bulbs, which, when exported to Europe, caught on like wildfire. The speculation in future crops of tulips founded fortunes. Now, how do you encourage the sale of a flower without a living example? Why, you draw it, paint it or print it; the botanicals of the 17th century served somewhat the same illustrative function as a seed catalog—a much loftier beginning than the West's first perception of the blue and white china the Dutch imported as so much ballast to stabilize their ships! Today a botanical print attributed to Robert Thornton or George Brookshaw brings thousands," says Mrs. Kraus. Botanical illustration as an almost photographic depiction of a plant was the starting point; subsequently these drawings began to reflect the culture in which they were made. We find Baroque, Georgian and Victorian ex-

(Continued on next page)



Continued from page 13

pressions that still impart the fundamental information. By printing numerous books of this elegant art form, the work was further democratized, and by the end of the 19th century almost anyone could afford to own it.

What makes a print valuable today? Superb quality paper is the crucial factor to long-term preservation because it helps resist staining and "foxing," a moldlike growth on wood pulp that gradually deteriorates paper fibers. The margins and breathing space—the white space—around the print is another indication of its value. The quality of the image and its rarity are important as well. Prints should also be kept away from direct sunlight to prevent colors from fading, she also advises.

If you were to begin a collection, how would you organize your choices? You might start by selecting your favorite flower and searching it out in as many different styles as you can find. Or you might look for depictions of flowers similar to those in your own garden (many wealthy Dutch burghers commissioned artists to create such personal renditions). You might want a series by a particular artist—but most important is that your collection reflect what you love.

There are some splendid art books containing reproductions that rival the originals. Two widely distributed are *The Temple of Flora* by Robert Thornton (New York Graphic Society, $35), which presents his English Romantic vision, and *The Art of the Plant World* edited by Martyn Rix (Overlook Press, $75), a survey of the entire genre. Or, should you be in New York City, stop by the Pierpont Morgan Library to see the magnificent flower books collected by Mrs. Morgan in the early 1900s. Her interest helped fuel the passion for flower painting in America.

Who paints in the botanical style today? There are two well-known watercolorists: Rory McEwen, an internationally recognized painter whose work appears in books, is represented by the Staempfli Gallery in New York City. Alaistair Gordon, another Englishman who grows the flowers he paints in Pangborne, is represented by Alexandra Stoddard, also in New York City.

Decorating with botanical themes is, in fact, a joy. The classical drawings are available to you in fabrics, wallcoverings, china, silver, linens and cookware. One of the clearest transplants is from print to china. Royal Copenhagen's Flora Danica service is an extraordinary feat of painting perfection. Following Danish tradition that comes to us from the 1700s, each plate is labeled according to its flower, and a full collection runs to 700 flowers. While some dine with this service, others prefer to use the plates as garniture. The sterling-silver expression of Tiffany & Co.'s Chrysanthemum pattern is a loving example of the silversmith's treatment of the theme. Both the front and back of each piece is carefully chased to depict the flower's blossom, leaves and stem. Brunschwig & Fils has two great fabrics among their large selection of botanical prints: Grandiflora, a large-scale pattern of eight one-foot-square flowers at peak bloom on a white ground, and a glazed chintz that duplicates Dr. Thornton's tulips.

There was once a tremendous interest in classifying the qualities of the known world. The Old-World pleasure in "knowing" shines from these prints today. They invite you to decorate in a traditional and romantic style that speaks of its own period, that utterly charms us now.■

—PAULA RICE JACKSON

How five decorators have used botanical themes in houses: CAROLYN GUTTILLA *"up-sized" a group of prints by placing 10-inch-wide matting around 12-by-19-inch-sized works. Botanical prints framed with large mats add architectural effect to a large room or one with tall ceilings. The prints become the wallcovering.* HARRISON CULTRA *unified the first floor of a country house by running a series of 12 prints in matched frames: four in the dining room, one in the powder room, one in the entry hallway, two in the kitchen and two in an L-shaped sitting room.* ROBERT DENNING *disguised china and crystal storage cabinets in a country dining room by hanging 20 framed prints floor-to-ceiling over cabinet doors.* MARIO BUATTA *had his kitchen floor painted to resemble Dutch tiles, each displaying a delicate flower in blue and white.* SUSAN ZISES *designed a valance for a drapery using the Grandiflora cotton, positioning each huge flower in the center of generous box pleats that spanned the window's width.*



A pair of tulips by English watercolorist Alaistair Gordon, who has been growing the species he paints at his studio for over 30 years.



Fumaria Hallerai Willd *is the name of this Danish wild flower painted on porcelain and taken from this old watercolor. By Royal Copenhagen.*

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HB MARKETPLACE

A COOK'S TOUR OF KITCHEN UTENSILS *Professionals in the food world – chefs, caterers and kitchen experts – list a few of their favorite things*

Editor TRICIA FOLEY



Some professionals find unusual gadgets very helpful. Jean-Claude Nedelec of the catering firm Glorious Foods finds that an olive-cherry pitter gets rid of stubborn pits easily. $1 at Zabar's.



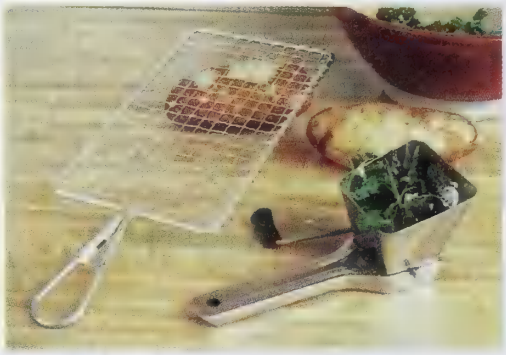
Another inexpensive item that comes in handy: a strawberry huller to remove leaves. Joe Van Eron of the catering firm Celebrations favors this. 60¢ at Bridge Kitchenware.



Favorites: caterer Donald White's 6-inch knife, $36.50, Turpan Sanders. Mr. Nedelec's Chinese cleaver, $19.50, Bridge Kitchenware.



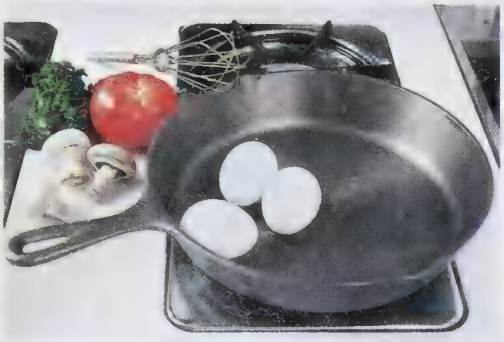
Kitchen designer Charles Mount likes a variety of vegetable peelers, from Manhattan Ad Hoc Housewares ($1.75, $5.50, $5.50).



Every kitchen should have a stainless-steel parsley mincer, $8, Bridge Kitchenware. Grate cheese and vegetables instead of your knuckles with a safety grater. $3.25 at Standard Housewares.



Safer to use than matches when lighting stove-top burners and ovens, this butane lighter has an adjustable flame. Caterer and teacher John Clancy says it's indispensable. $17.50 at Turpan Sanders.



The owner of Charlotte, a catering firm specializing in Swedish food, thinks a pre-seasoned, cast-iron frying pan in the 10-inch size is one of the most versatile utensils. $10 at Bridge Kitchenware.



A designer of kitchens and restaurants, Charles Mount likes a professional waiter's corkscrew for opening wines and vinegars. It folds up neatly and has a small knife. $8, Bridge Kitchenware.



Dounia Rathbone, of Remember Basil, loves an X-acto knife for trimming pastry. $2, from Alan Spigelman.



A caterer who has just written a cookbook, Martha Stewart uses her juicer for all citrus fruits. $99 by Davpol, at Turpan Sanders.



A lemon zester from France can be used for any citrus fruit. Caterer Julee Rosso of The Silver Palate decorates sherbets with the small slivers of peel. $3, Bridge Kitchenware.



Piercing a tiny hole in an egg will keep it from cracking while it boils. Charles Mount enjoys a gadget that does just that, neatly and easily. For soft- and hard-boiled eggs. 90¢ at Zabar's. ■

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HB LOOKOUT

NEW WAYS WITH HERBS

Herbs for hamburgers, corn on the cob, even lemon meringue pie—Peter Dunlop is always in search of something new and intriguing when it comes to herbs. Landscape architect, teacher, author and owner of Horticulture House, the New York City herb and plant store, he shares some of his favorite tricks here: **For barbecues,** try adding rosemary to the coals—or seasoning hamburger meat with basil, oregano, rosemary, sage or whatever your garden grows. The herbal hot dog: Slit down the middle, it's grilled with herbs tucked inside. To give chicken a zesty new taste, barbecue with tarragon under the skin, baste with your favorite sauce. Dress up corn on the cob by slitting the husk, dipping the ear in salt water and then adding basil and dots of butter inside; wrap in foil and roast on the coals. To flavor a baked potato, rub kosher salt on the washed skin; slice like a loaf of garlic bread and insert fresh herbs and rounds of onion between slices. Or make a nail hole through a potato and poke in an herb sprig before roasting. A pie baker's ace-up-the-sleeve: scented geranium leaves. Mr. Dunlop slips half a dozen under unbaked crusts for everything from quiches to apple and lemon meringue pies. "When you take a bite, the aroma is amazing. My aunt used to bake her pies this way—and never would divulge the secret," he says. **How to save your herbal bounty:** Freeze a bundle of herbs, wrapped in cheesecloth, for mid-winter bouquet garni. Some good combinations: tarragon, marjoram and sage for poultry; oregano, thyme and basil for spaghetti. To freeze, simply place the labeled herb bundle in a tiny plastic bag and seal it, leaving an air pocket inside. The advantage to freezing herbs: the same taste, aroma and soft chewiness of fresh herbs.

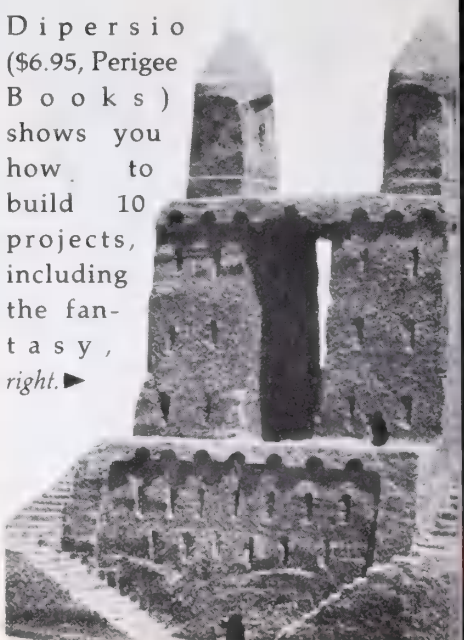


EDWARD OLEKSAK

If you don't have an herb garden, you can always get one off to a bountiful start with Peter Dunlop's herb kit. It's $12 ppd. and includes a mix of five potted herbs. Write: Horticulture House, 217 E. 83rd St., New York, NY 10028.

WHAT'S NEW: 10 HOT SCOOPS FOR SUMMER

1. A first for Godiva: ice cream as positively sinful as its chocolate—$5 a pint. **2.** To barbecue where you wander, don't be without Conran's new cookie-tin-sized grill, $5.95. **3.** Dubbed Miracle Water, Khisū mineral water from China is a scintillating new summer drink. **4.** Picture this: Kodak's new disc camera has automatic flash and fast forward so you won't miss any summer action, $70. **5.** Sign of a first-family picnic: paper-plate versions of the new White House china. By Paperworks. **6.** Campy: For Hamptonites and parents visiting summer campers, Bloomingdale's has ready-made baskets of food surprises. **7.** The European way to serve ice cream: in a big stainless-steel thermal bowl so guests can scoop their own. $80, Lee Bailey at Henri Bendel. **8.** It's a dog's life: Now, you can munch on dog-biscuit-shaped chocolate chip cookies called People-Bones, $6 a box, from Trifles. **9.** Handmade in Belgium on Tuesday, flown to New York on Wednesday, Corné de la Toison d'Or's newly imported chocolates are to die for. **10.** Beach dreams: *Castles in the Sand* by Michael Dipersio ($6.95, Perigee Books) shows you how to build 10 projects, including the fantasy, *right.*►




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HB LOOKOUT

TABLE RUGS: A FORGOTTEN FOLK ART REDISCOVERED



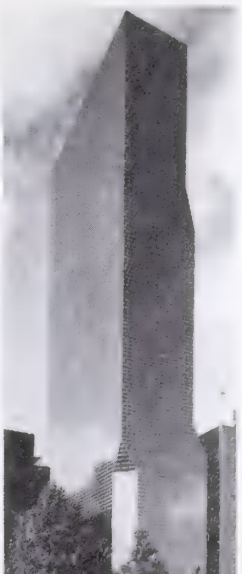
Though they're as charming as quilts and as colorful as hooked rugs, appliquéd table rugs are one country craft that has only recently been dusted off and taken down from the attic. One big reason: Their use was a mystery to many. Though the tradition of using a rug to decorate an empty table dates back to the Renaissance (many a Dutch still life shows a silk table rug), it survived in 19th-century America only as a country custom—the humble man's way of making a plain wood table look fancy. What has prompted the new interest in these rugs is a recent exhibition at the Philadelphia gallery M. Finkel & Daughter *(right)*. "I bought my first rug four years ago for $125 to hang in a dark library," says Amy Finkel. "It was a penny rug with circles of blue—and everyone was so struck by it that I decided to learn more and start collecting." The result: a full-fledged exhibit. Where to find these new collectibles: mostly in New England and the Midwest. The two basic types: pictoral designs (such as the one *above*) and penny rugs, made from a series of circles sewn together. A word about prices: Since this a new area of collecting, table rugs are not as inflated as, for example, crib quilts. The Finkels' rugs range from $200 to $800 to $2,500 for the choicest.



PRIZED ARCHITECT: KEVIN ROCHE



The Oscars, the Emmys, the Nobel Prize—while these cause suspense in certain circles, what keeps architects on edge is the four-year-old $100,000 Pritzker Prize. The winner for 1982: Kevin Roche, whose inventive designs range from the sculptural U. N. Plaza Hotel in New York City *(right)* to the three-level Oakland Museum with its rooftop park. In accepting the award, he expressed the hope that its establishment would "make everybody a little more conscious of the need to improve the quality of our built environment . . . Buildings are taken for granted in a way literature or the performing arts are not. Yet architecture affects us most of all in our daily lives."►





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HB LOOKOUT

How to Create a Country State of Mind—Anywhere

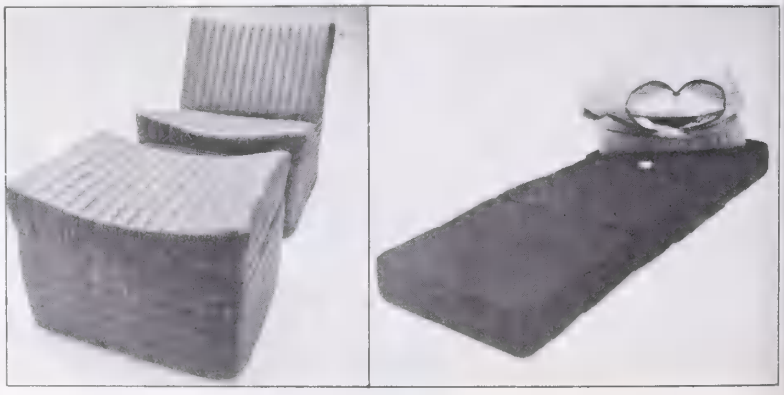


Why is country decorating so appealing for us today? "Only the most spartan purist would want to return to the life of our forebearers, a life of horsehair, outhouses, frigid rooms in winter. What we remember about these times is a stirring, older than we are, of belonging to a place, the closeness of the family, the satisfaction of self-sufficiency. Those are the feelings we want to re-create in a country place today." So writes Carleton Varney in his book *Down Home* (Bobbs-Merrill, $16.95). His advice on achieving that country feeling: Fill your house with good smells—polished wood, freshly baked bread, drying herbs—and sounds—a steaming kettle, the chimes of an ancestral clock. ▪ To turn your kitchen into the old keeping room where everyone gathered, add a rocker, armchair or country church bench. ▪ Line a window with antique, colored bottles that create a rainbow when the sun shines. ▪ For yard furniture, turn a tree trunk into a table; build a bench around a tree. ▪ Put geraniums in pots along the steps to your house—or the entryway to an apartment. ▪ Use candlelight lavishly to replace electric fixtures. ▪ Line shelves with antique fabric. ▪ For maximum seating at a country table, mix a charming bench with Windsor chairs. ▪ Treat your bed to curtains—and pull them tight to save energy in the winter. ▪ Use an antique cradle in the living room for visiting tots, antique dolls, even magazines.

LATE BULLETIN FROM THE FURNITURE MARKET

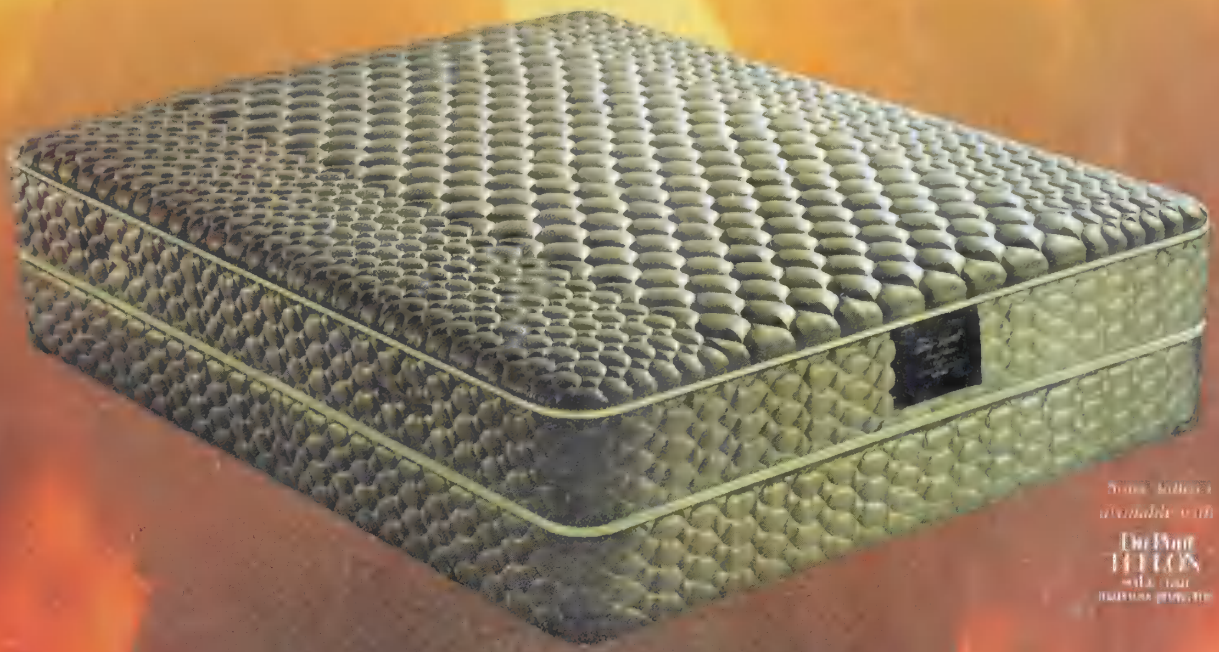
Square cocktail tables and oversized butler's trays are outpacing rectangular shapes. ▪ Brass: it's more popular than ever. ▪ Raw silk (and look-alikes): still the hot fabrics. ▪ Geometrics, *ikats*, stylized flame stitches and pastel plaids are replacing floral prints. ▪ New: desks and wall units with everything from office files to safes. ▪ Two big trends in upholstery: tailored, tight-backed seating and romantically ruffled, pleated, down-filled sofas. ■

—CLAIRE WHITCOMB



Double-duty modular: Zip the quilted cover off this Butterfly chair (near right) *and you can fold out a twin bed* (far right). *Chair $200, ottoman, $99, by Sherwood.*

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GUEST SPEAKER

A designer's intangible is his "look." To get it is his challenge, your investment.

When the decision is made to undertake a design project, what are the financial expectations a client can realistically prepare for? In a call for new candor between client and designer, Robert K. Lewis offers his insights into the issues that help make fulfilling one of life's dreams a lasting pleasure.



ROBERT K. LEWIS

Besides the vision you hire an interior designer for, you are also purchasing his skill of money management. In my view, it is a designer's responsibility to present his client with a financial plan that spells out the how-much and when-it's-due sequence the client can understand and agree to. But you, the client, must be frank with your designer about two things: 1) the amount of money you have to spend and 2) the areas in which you intend to use that money. Knowing these facts clarifies just what will be done and when.

For example, your designer should help you establish your priorities: Where do you want the money invested? In the shell of the room? If so, the money relegated to walls, floors, windows and doorways ultimately increases the value of your house. You may, however, prefer to invest in things you can take with you when you move—specially designed furniture, works of art or antiques. In what order can these objects be acquired? What are your shopping and decision-making habits? Are you one who sees something and needs to think about it, or do you buy on the spot? Are you willing to sacrifice to have something extraordinary, or do you stick to your budget? Particular habits such as these require your decorator's time, expertise and resources. And that's a part of what you pay for—that and his design concept, which informs all of your purchases.

After you decide on the plan and examine the timing, do you complete one room at a time or concentrate on all the backgrounds at once?

I think doing one whole room at a time solves a host of problems. One room can be a concentrated lesson in all the decorating arts. You'll find out how you like working with the person you've hired and experience the proof of the concept. Decorating is a growth process, and working one room at a time gives you the freedom to allocate money as you refine your vision and upgrade your choices. Money as expensive as it is today makes the most elementary of projects—painting, wallpapering or slipcovering—a major investment.

You may set out with a certain idea to discover later your scope isn't large enough to encompass what you want to change. The most realistic question to ask yourself is, "Do I have the money for the change I envision?" It is your decorator's responsibility to respect the financial limitations you present, but it is also his job to use the money wisely so that the room's integrity is assured. Armed with these basic guidelines, you can know with some certainty at the outset what steps will be necessary to reach your ultimate goal.■

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TRAVEL

A treasure hunt through Pennsylvania Dutch Country

By JIM POWELL

Discerning travelers who love Americana can find delights aplenty in cheerful, robust, surprising Pennsylvania Dutch country. It's nestled among gentle rolling hills around Lancaster, about an hour and a half west of Philadelphia.

Most of the five million people who pass through the area each year descend on family-type attractions along Route 30—such as the Amish Homestead, Choo-Choo Barn or Dutch Wonderland. As my wife, Valerie, and I discovered on a recent visit, the most beautiful things await you off the beaten path.

Lancaster is like a patchwork quilt: hay fields alternating with corn, tobacco, woods and farmhouses—an amiable collage of greens, yellows, browns and reds. During the day you'll pass Amish men behind horse-drawn plows, working the soil as they always have. And as you drive the back country roads at night, somehow it's reassuring to see twinkling farmhouse lights all around you.

We began learning firsthand about the Pennsylvania Dutch heritage from crusty Henry Kauffman, a retired college metalworking teacher who, together with his late wife, Zoe, has assembled a superb collection of Pennsylvania folk art and written a half dozen books on the subject. "Pennsylvania Dutch," he explained, "has nothing to do with the Dutch. German immigrants, the *Deutsch,* arrived here over two centuries ago, and to the English the word sounded like Dutch. It stuck."

His folk art collection is displayed in a handsomely restored 18th-century stone barn at Rock Ford Plantation. Mr. Kauffman showed us exhibition cases full of sculptural pewter pitchers, bowls, teapots and other wares. He pointed with pride to majestic copper pots, spidery wrought-iron twistwork candle stands and the most gracefully tapered three-foot-long hinges that once supported a massive barn door. He also has long, lanky Pennsylvania rifles. There's a wall of framed Frakturs—colorful documents such as birth certificates handwritten and decorated like medieval calligraphy. Scattered among country furniture and green copper weather vanes are bright, fanciful quilts.

Mr. Kauffman's collection can help you develop an eye for fine quality folk art indigenous to rural Pennsylvania. Rock Ford Plantation is open Tuesday through Friday and Sunday, April through November.

There's more than German-inspired folk art in Pennsylvania Dutch country. Drive toward the Susquehanna River and see the long, narrow, English medieval-style Wright's Ferry Mansion, built with slate and stone in 1738. It houses a fabulous collection of stylish furniture made between 1700 and 1750 by Pennsylvania cabinetmakers. The dapper curator Richard von Hess told how his foundation acquired, restored and furnished the house according to scholarly standards, so it

(Continued on next page)

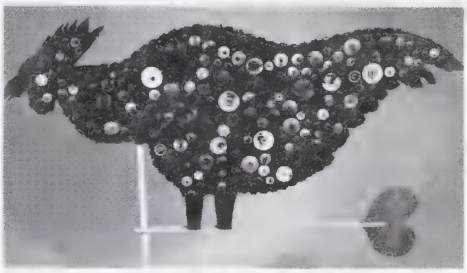
Jim Powell specializes in features about antiques, Americana and where to find them.





PENNSYLVANIA DUTCH VISITORS' BUREAU







JIM POWELL

Facets of Lancaster: Folk Art & Crafts Museum, *top left; scherenschnitte, bottom left;* Wright's Ferry Mansion, *center;* Ivan Barnett's weather vane, *top right;* Mabel Wells at work, *bottom right.*

Continued from page 29

would represent a prosperous Quaker household of that era. Among the treasures are Queen Anne spoon-carved side chairs, a rare William and Mary chest-on-chest with scalloped skirt and ball feet, a rare signed Queen Anne highboy with Spanish feet and whimsical chased brasses, together with a matching lowboy and a William and Mary two-drawer gateleg table. Wright's Ferry Mansion is open Tuesday, Wednesday, Friday and Saturday, May through October.

Where can you buy the kinds of things displayed in local museums? If you're lucky enough to find early, stylish pieces like those at Wright's Ferry Mansion, in an antique shop they'll run five figures and up. Fortunately, there are still plenty of other fine antiques and crafts in the area to choose from at more modest prices.

We drove to nearby Downington where Philip Bradley deals in fine Americana. Most of his furniture is 18th century, but you can satisfy your taste for folk pieces here, too: A pewter pitcher, for instance is tagged at $195; a Fraktur birth certificate dated 1814 and decorated with tulips and birds costs $1,650; a cross-stitched pink, beige and green sampler dated 1828 goes for $650; stoneware crocks about 15 inches high with blue underglaze decoration run $100 to $200; a seven-inch-high redware pot, $150; and a flower-decorated black tin (toleware) teapot, $475.

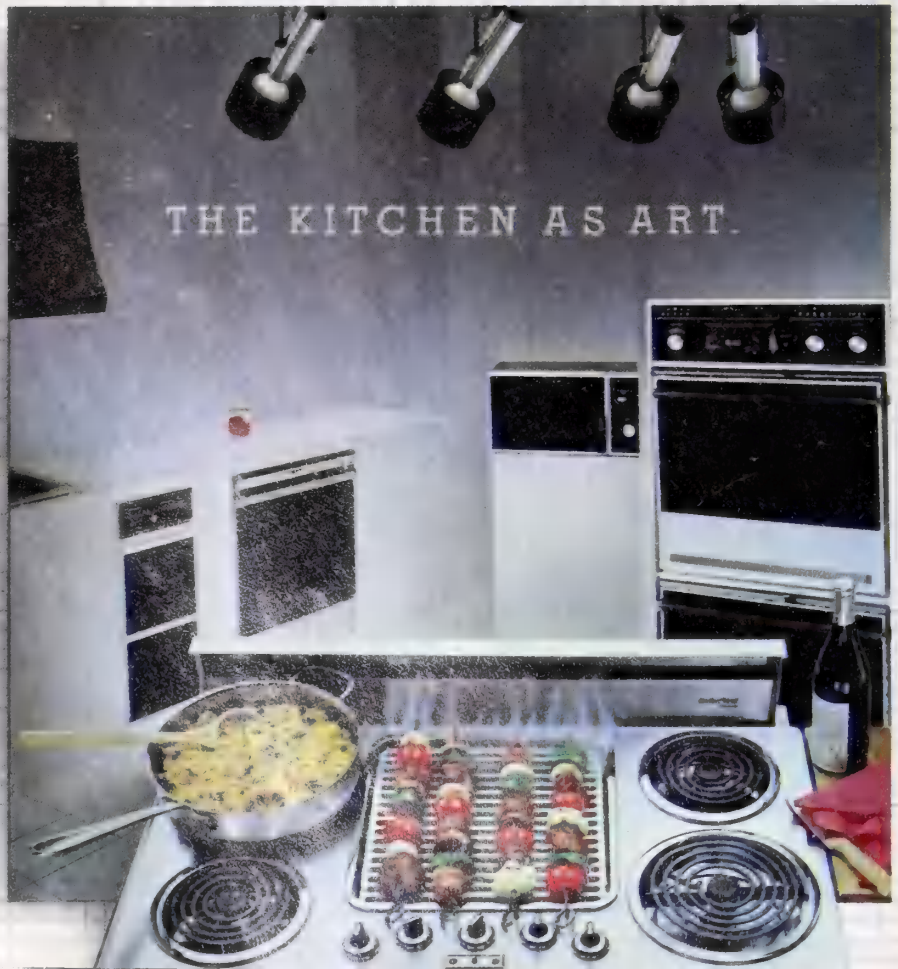
> "Pennsylvania Dutch has nothing to do with the Dutch. German immigrants, the *Deutsch*, arrived over 200 years ago and to the English, the name just stuck."

For an amusing afternoon and perhaps an unusual decorative item, visit the Adamstown antiques mall where some 1,500 dealers set up booths on Sundays. Renninger's and Black Angus are the busiest in this extravaganza. We saw a gleaming brass steam-locomotive bell, about nine inches in diameter, for $800; a wrought-iron, turret-topped post lamp for $425; and an apple butter copper kettle at $385.

The mall is heavy on 20th-century memorabilia. For instance, a three-by-four-foot Ringling Brothers and Barnum & Bailey circus poster costs $36. An old-fashioned double-wheel coffee grinder that needs fixing up goes for $825.

Some stalls at the mall offer regional treats such as funnel cake—pancakelike batter dribbled all around a frying pan, browned on both sides and sprinkled with powdered sugar. A crisp treat for $1.10.

(Continued on page 97)



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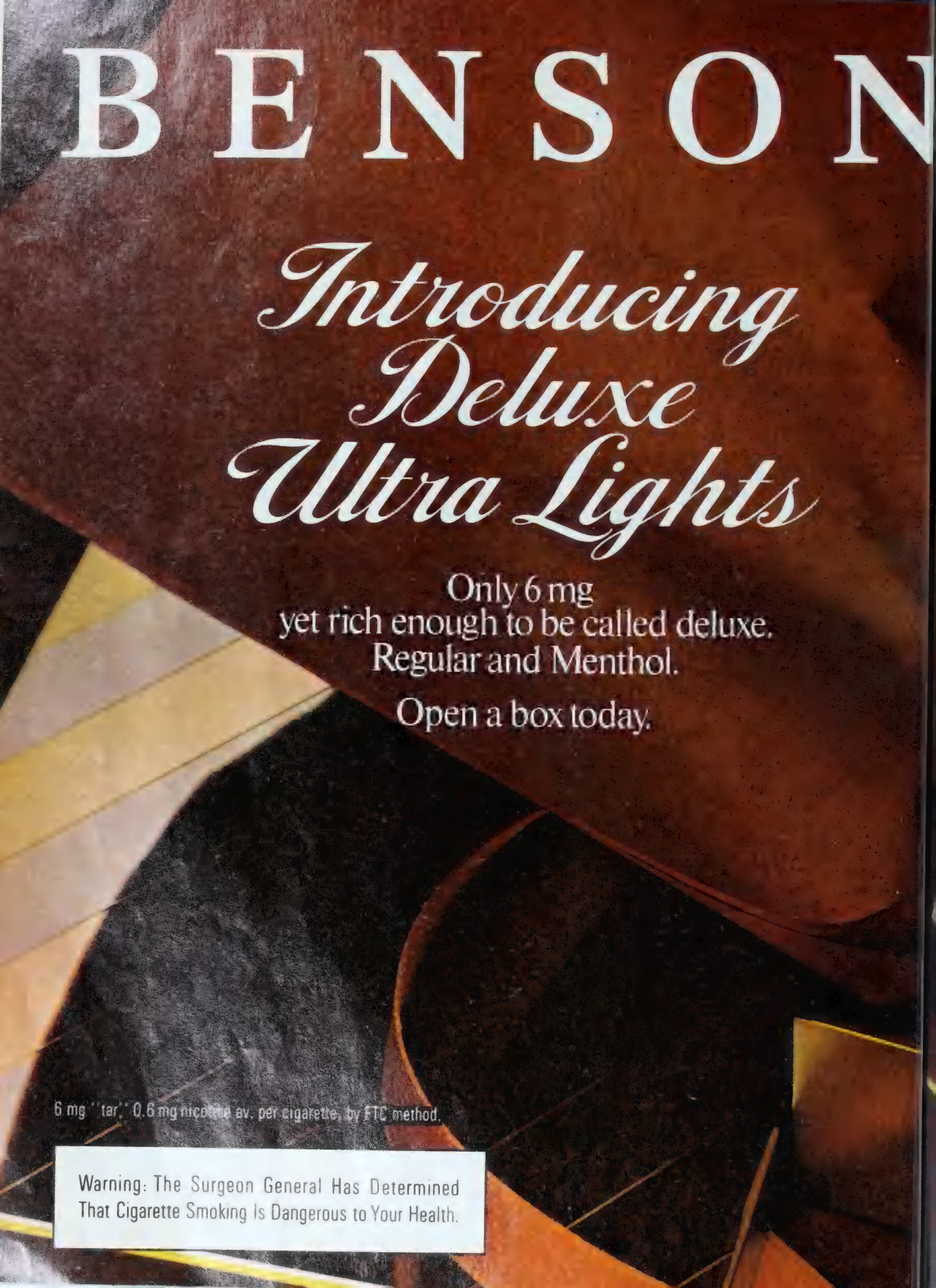
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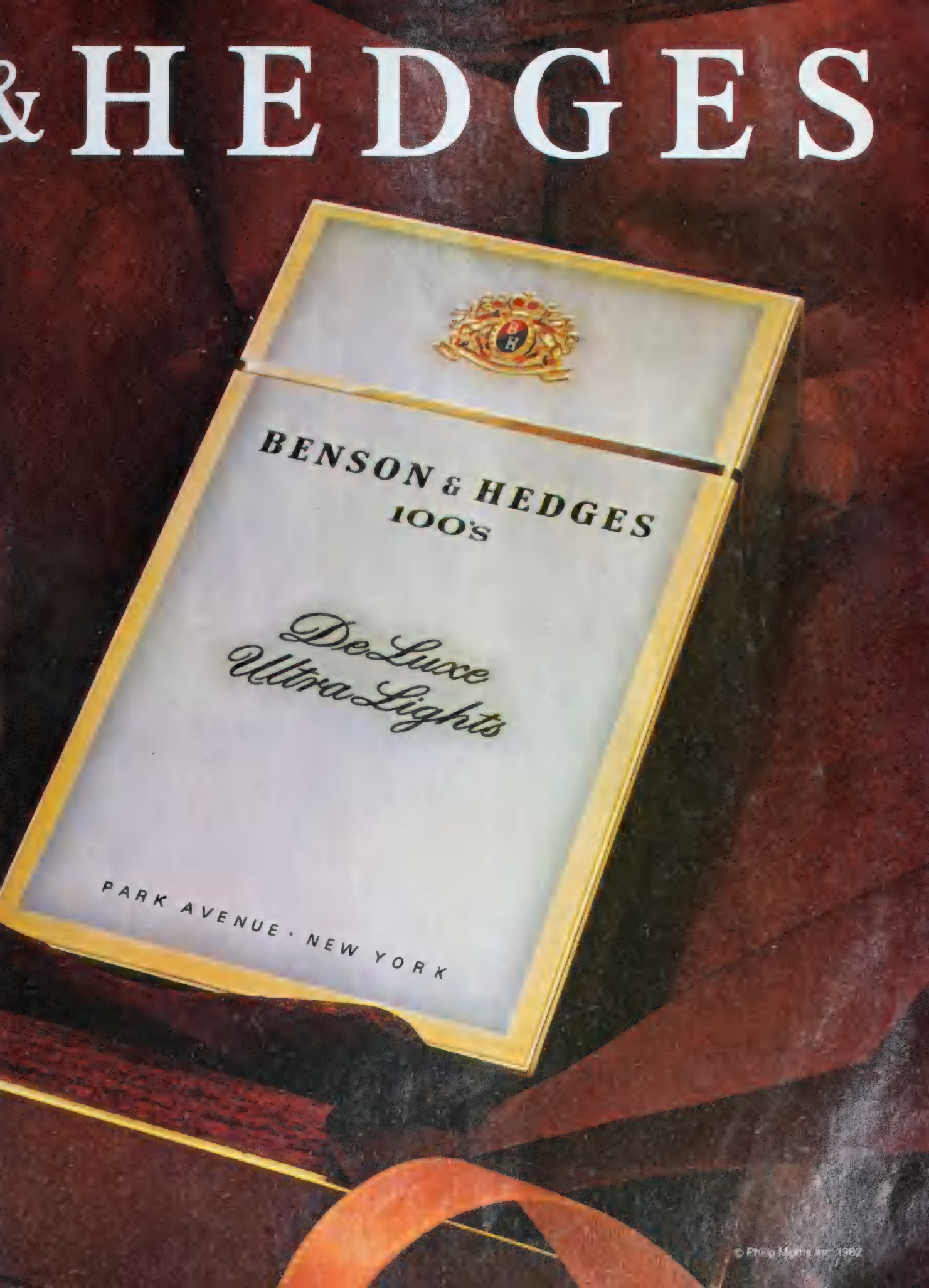
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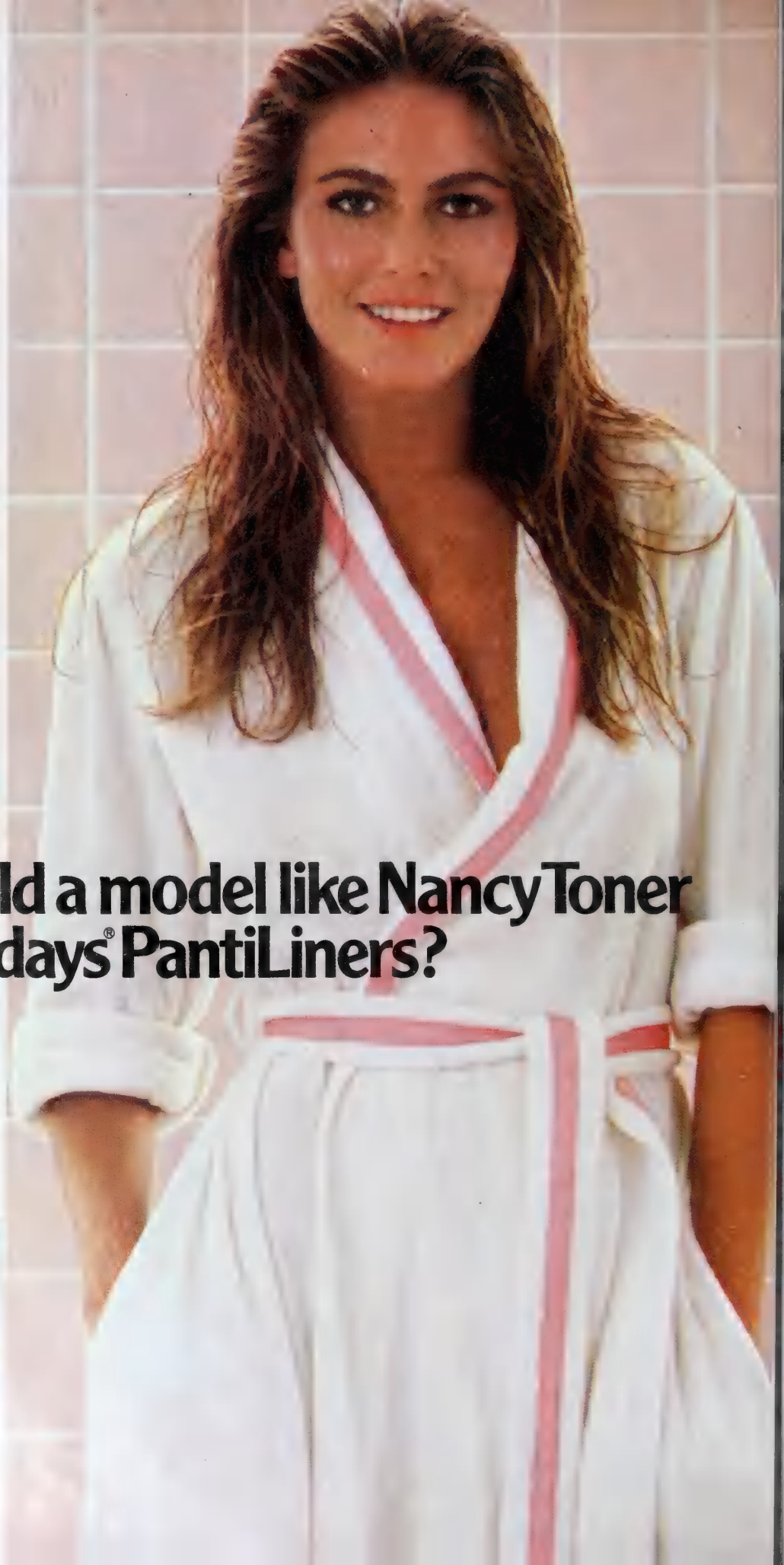
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INSIDE BEAUTY

Classic Beauty Aids and Why They Stayed That Way

By JOANNA BROWN

A few weeks ago, on one of those rainy summer Sundays that occasionally inspire me to sudden ecstasies of housecleaning, I came across some old magazines dating back to the early years of this century. Within minutes, those tidbits of history had catapulted me away from the driving rain and the spread of untidy papers into a world of vanished potions and failed promises.

"Diane de Poitier's Silver Complexion Pills," guaranteed to "quickly remove all sallowness, pimples, blackheads and dreaded moth patches," give you an idea of the come-on.

As the ads moved into the 1920s, I noticed a few more familiar names. In 1926, the makers of Kleenex proclaimed their product a breakthrough that "banishes the soiled towel method that all women detest."

It's interesting to speculate about what it is that makes a Silver Complexion Pill disappear and a Kleenex last. It may be that a product's longevity is not unlike that of a great performer. Great performers have endurance, they deliver what they promise, and, above all, they survive through the admiration and esteem of their public. In point of fact, so do beauty products. Don't most of us have a few old favorites of our own?

One of my friends has been a Neutrogena fan for years, ever since she OD'd on bath salts during a trip to Egypt and came home with a back full of acne.

"It's just dry skin," said her dermatologist. "Stay away from hot baths and scented soaps and get yourself some Neutrogena."

Her back was fine within a week and her skin, as she says, "has been as clear as a bell" ever since. Now, whenever she travels, she makes sure her Neutrogena goes along.

Another friend, whom we all envy for her buttery smooth tan, claims she owes it all to Nivea. "The minute I get out of my shower, I slather my body with Nivea cream while my skin is still damp," she says. "Since I've been doing that, my legs never get that flaky look anymore, and I really think my tan lasts longer, too."

Are these great performers *scientifically* valid, or do we just think they do us good? To find out, I spoke with Albert M. Kligman, M.D., Ph.D., Professor of Dermatology at the University of Pennsylvania. "We do ongoing studies on the effectiveness of these products," says Dr. Kligman. "While some may appear to be helpful, they are essentially only masking the condition. A few, like Nivea, Lubriderm and Eucerin cream actually change the skin."

Dr. Kligman explains, "The way to judge a product's effectiveness is to treat the skin for three or four weeks and then stop. If the product has done something, the effects will last a week or more. The skin will have undergone a true change, demonstrating the difference between a product that feels good and one that does good."

A new breed of cosmetics promises protection we didn't even know we needed until recently. As a result, a whole new area has opened up for the next generation of great performers.

"Nowadays your face is always confronting environmental pollution," says Joseph Gubernick, vice-president of research and development at Estée Lauder. "Think of acid rain, sulfuric and nitric acids—these are all in the air. If the Acropolis is beginning to crumble, what do you think is happening to your skin? We do insult to our skin all the time, and it's important to realize that the resulting irritation is a gradually building process from which the skin can take a while to recover. The symptoms are red broken capillaries, taut skin and skin that hurts in cold weather. Estée Lauder's new Protection Tonics help combat those insults as well as protect against the sun's ultraviolet rays, perhaps the single biggest factor of aging."

The Protection Tonics, as part of Mrs. Lauder's Swiss Age-Controlling Skincare Program (a wide-ranging group of products specifically designed to fight aging signs by working from within the skin), are already gaining the kind of passionate adherents that signal a great performer waiting in the wings.

Fortunately our new problems are finding new solutions, but somehow I think—no matter how far we advance—there will always be room in the family medicine cabinet for those old favorites that have so well earned their place.■

Joanna Brown is Contributing Beauty Editor of House Beautiful. She has been a health and beauty editor for major publications, as well as an executive of an international cosmetics firm.



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"We are all going in the direction of good health. Nouvelle Cuisine reflects this new American attitude toward the creative preparation of food."



In his forthcoming memoir, *A Feast Made for Laughter* (to be published in August by Doubleday), Craig Claiborne, author of 15 cookbooks and food editor of *The New York Times,* looks back on his own life. Here, in a conversation with House Beautiful, he talks about the current enthusiasm for cooking and food preparation in this country and predicts the trends cooking will take in the next two decades. Mr. Claiborne's own kitchen is shown on the following pages.

"I think that for the first time in history Americans are becoming health conscious. We are all eating better. We are eating more vegetables, and they are not overcooked; we are eating more simple broiled and grilled foods. There is a tendency to cook with very little oil or fat, and I think I have helped persuade the American public that salt is bad for you. I think all these trends are going to continue, and with any kind of luck we'll get away from serving our children all those enormous quantities of junk foods.

"Nouvelle Cuisine is a demonstration, a reflection of what is going on in the world. We are certainly never going to renounce—*ever*—Nouvelle Cuisine and go back to classical cuisine, which was based to a great degree on the use of starches—potatoes and tons of butter and cream.

"I think we will always cook with butter and cream because they are two of the greatest ingredients, but you can make sauces in a lighter fashion.

"I think it's quite obvious that the main thing people are interested in now is largely Nouvelle Cuisine and a very light form of Italian cooking—Nuova Cucina. People have become tremendously interested in various kinds of pasta because of its versatility and nutritional value. You are finding pasta and cheese shops all over the country with fantastic cheeses from France, Italy and Denmark.

"Also, salads are becoming more popular nationwide—green salads mixed with fish, poultry or meat for a main course, or, for more formal occasions, as a beginning course.

"The quality of merchandise you find in vegetable markets is, I'd say, revolutionary. Korean markets are on almost every Manhattan street corner, and you get a wide variety of fresh produce. We are trying many things that were unknown to the average American a few years ago: arugula, basil, pine nuts.

"Another trend developing is the tendency for young people to become involved in cooking. Since professional cooking schools are abundant now in this country, students can get a splendid education without going to Europe. Ten or 15 years ago, the head of a French kitchen would not use American talent. But now it is usual for the only Frenchman in the kitchen to be the chef himself. The greatest cooking school, I think, is the Culinary Institute of America in Hyde Park, New York, but Johnson and Wales in Providence, Rhode Island, is also good, as are several on the West Coast.

"On the subject of America's culinary art, we have an inspiring assortment of reference material. Every culture in the world is represented.

(Continued on page 93)

1. CRAIG CLAIBORNE COOKS AT HOME





The kitchen that Craig Claiborne, internationally famous cook, food editor and author, planned for himself is a prototype of efficiency and organization. Someone who spends five to six hours a day creating recipes, testing and re-testing them, as Mr. Claiborne does, has no time to waste steps, hunt for hidden utensils or work hard at keeping things clean. His carefully chosen equipment—much of it commercial—is arranged in the most efficient way possible in a delightfully warm and hospitable room where skylights illuminate the work surfaces. Soaring ceilings, cedar paneling, a pristine white tile wall and a quarry tile floor provide a handsome backdrop for the gleaming stainless steel.►

KITCHEN PLUS

- **An oversized work island, large enough to assemble all ingredients and utensils before cooking begins, with workspace to spare. . . .**
- **Where large windows would take precious wall space, natural light comes through skylights and clerestories in the adjacent hall. . . .**
- **Expert cooks like to reach things quickly. Many storage cabinets are open, and some have sliding shelves. Overhead racks hold pots and pans. . . .**
- **Easy-to-care for, indestructible materials. . . .**





A marble-topped island bisects the main work area *(above)* of this three-part kitchen *(see drawing on following pages)*. When Mr. Claiborne and his longtime associate, Pierre Franey, are testing recipes for their weekly newspaper articles and for cookbooks, Mr. Claiborne sets his typewriter near the phone and writes down every step as Mr. Franey prepares the dish. Ranged along the white tile wall, starting at the window, are an electric wall oven with a specially designed warming oven below; a microwave oven with a combination grill/griddle below; a sliding panel above a garbage pail; a restaurant range with salamander broiler above; a stainless-steel counter made in one piece with the deep pot sink (not shown).

Mr. Claiborne works between island and range *(opposite)*. Shelves for baking utensils *(left)* have racks for rolling pins.

















1. Mr. Claiborne, whose hospitality is as famous as his cookbooks, prepares one of his favorite fast dishes for entertaining: Shrimp Monégasque.
2. The book in which Mr. Claiborne records menus each time he entertains is often illustrated by his friends.
3. Sauce and shrimp for Shrimp Monégasque.
4. Red wine storage closet, built on the north side of the house and specially insulated, stays cool naturally. White wine is kept in a refrigerated closet.
5. The dining table is set for luncheon with straw mats to protect it from very hot baking dishes. The luncheon menu is shown on the opposite page.
6. The bar-scullery with under-counter refrigerator and bar sink in the foreground; open shelves and glass-doored cabinets opposite. At the far end, the double sink has a rolling garbage bin on one side, two dishwashers on the other.
7. Shrimp Monégasque after browning in oven.
8. Cabinets for china, with drawers for silver below, run along the hall at right angles (*see plan*) to the bar-scullery. Interior designer: Carl Ficken.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

I. CRAIG CLAIBORNE COOKS AT HOME

MENU

Shrimp Monégasque with Pernod*

Salad with Vermouth Dressing*

Assorted Cheeses

Orange Ice with Kumquats*

*RECIPES START ON PAGE 93

Not every kitchen has an ice maker, two dishwashers, four refrigerators, four ovens (plus warming and microwave ovens), five garbage bins, six sinks and 31 drawers as Craig Claiborne's Long Island, N. Y., kitchen does. However, the abundance of exotic and professional equipment and the luxurious size should not obscure the fact that the zoning, storage concepts and easy-maintenance ideas are applicable to smaller, more modest spaces.

Mr. Claiborne and Mr. Franey had many long conferences wtih architect William Ellis, who designed the house, and with Victor Kasner, who designs mostly restaurant and institutional kitchens. After plans for the three-part kitchen were drawn, Mr. Claiborne and Mr. Franey visualized cooking there and honed traffic patterns to perfection. Mr. Franey also suggested the two windows, for cross ventilation, at either end of the main working area. "Even with an exhaust fan, it gets hot," he says.

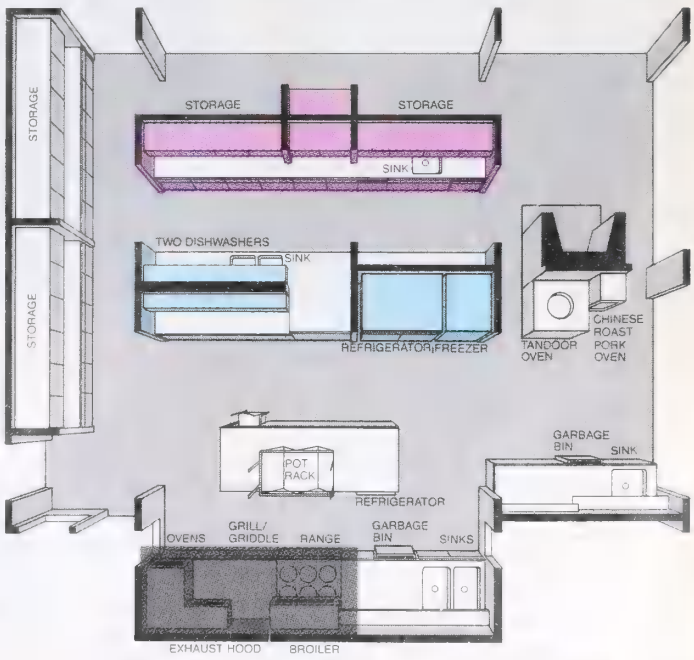
The kitchen is divided into three parts: the main work area with a marble-topped island, range, ovens, commercial refrigerators and freezer; the subkitchen, which extends the main area and has its own stainless-steel counter and sink; the bar, half of which Mr. Kasner calls a scullery, with pass-throughs to the dining end of a large living room. This separation of cooking and cleanup areas (both dishwashers are in the scullery) means that dishes from the dining table do not clutter the main work area.

Despite its immense size—big enough for a chef, one or more assistants plus observers—the room is organized so that a cook need not move more than 12 feet in any direction once cooking has begun. The aisle between the island and the range creates a galley-style kitchen and saves steps. Mr. Claiborne practices exactly what he preaches, assembling everything he will need before beginning. He unloads from the commercial refrigerator on the opposite side of the island and from the 27-foot-long pantry across the hall. A small under-counter refrigerator, on the work side of the island, holds butter, eggs and other foods that might be needed quickly. Also on the work side, open sliding shelves, which Mr. Claiborne designed, hold measuring utensils and often-used ingredients.

Mr. Claiborne, who systematically cleans up as he goes along, likes the deep sinks used in restaurants. His are made all in one piece with their surrounding stainless-steel counters and have coved corners, so that there are no seams to catch dirt. The quarry tile floor also has coved edges for easier cleaning. Garbage pails in the kitchen roll around on casters and have rubber bumpers near their lower edges.■

Shelf space, the length of two city blocks, includes both open and closed storage in this superkitchen

The plan *(right)* shows the main work area at the top, where cabinets above the commercial refrigerators, freezer and open shelves facing the island are painted blue. In the subkitchen to the left a tandoor oven for cooking Indian dishes and a Chinese roast-pork oven face the counter. All cabinets in the long bar area are painted red. The single sink here, which serves as a bar sink, is flanked by an ice maker and an under-counter refrigerator. Two dishwashers are under the counter next to the double sink. The restaurant dishwasher, which has a short cycle of three and a half minutes, is often used for glasses and crystal, sometimes for pots and pans, but holds fewer dishes than the second dishwasher, a residential model.



OVERALL DIMENSIONS 35 BY 31 FEET

2. A gleaming workspace where the master chef can show his true colors







This bright, uncluttered kitchen is the workplace for a cook who thinks that fresh foods are visually exciting design elements. "Fruits and vegetables look wonderful all spread out on this white tile island," says Harley Baldwin, developer of the future Bridgemarket in New York City. To be housed in the soaring, arched space under the 59th Street Bridge, the complex will combine gourmet shops and restaurants *(see page 52)*. For his kitchen, Mr. Baldwin had two specific requests—a restaurant range and an indoor barbecue grill—but mainly he wanted a place large enough for guest chefs (who visit him often) to hold informal cooking classes and for his own guests to gather while he is cooking. "It is a cliché to say that people always congregate in the kitchen, but they do," he says. The 16-by-20-foot room, originally three small dark spaces, was designed to have three counters in a U-shape around the center island. A small sink in the short counter *(see plan)* supplements the double sink next to the dishwasher. An under-counter refrigerator, built into the island just opposite the range, supplements the large one, which has its own deep niche. Florence Perchuk, designer of all the cabinetwork, says, "It's a wonderful way to get the bulk of the refrigerator out of the way." ■

KITCHEN PLUS

- **Light magic: Bounce more daylight around a room with mirrored window reveals. . . .**
- **Traditional touches: Glass-doored cabinets; a black and white tile floor whose design was taken from the foyer of the apartment building, a New York City landmark. . . .**
- **Many fine details are noteworthy: Brass pulls are mounted horizontally in the center of each cabinet door, matching those on drawers. Glass shelves to hold plants extend the line of the butcher-block counter, which is a few inches higher than the windowsill. . . .**

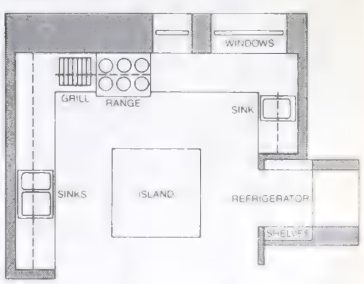
TOM YEE

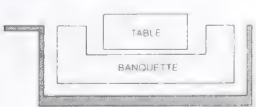
Nighttime illumination of work surfaces *(above)* consists of recessed lighting in the ceiling (which was lowered during remodeling to keep the room proportions pleasing), fluorescent strip lights under the overhead cabinets and a ribbed glass and brass fixture above the island. The original dining room and kitchen were quite small because tenants in all apartments usually took dinner downstairs in an elegant communal dining room. Kitchen installation and design for the new room by Florence Perchuk; Hambrecht Terrell International was the architectural firm. Floor design by Peter Koontz.

Open shelves on either side of the refrigerator niche *(opposite above)* serve as a pantry. Mr. Baldwin slices eggplant to cook on the grill.

A large painting of blue sky and clouds *(opposite below)* "opens" the windowless wall in the dining area. Antique table from Maya Schaper.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







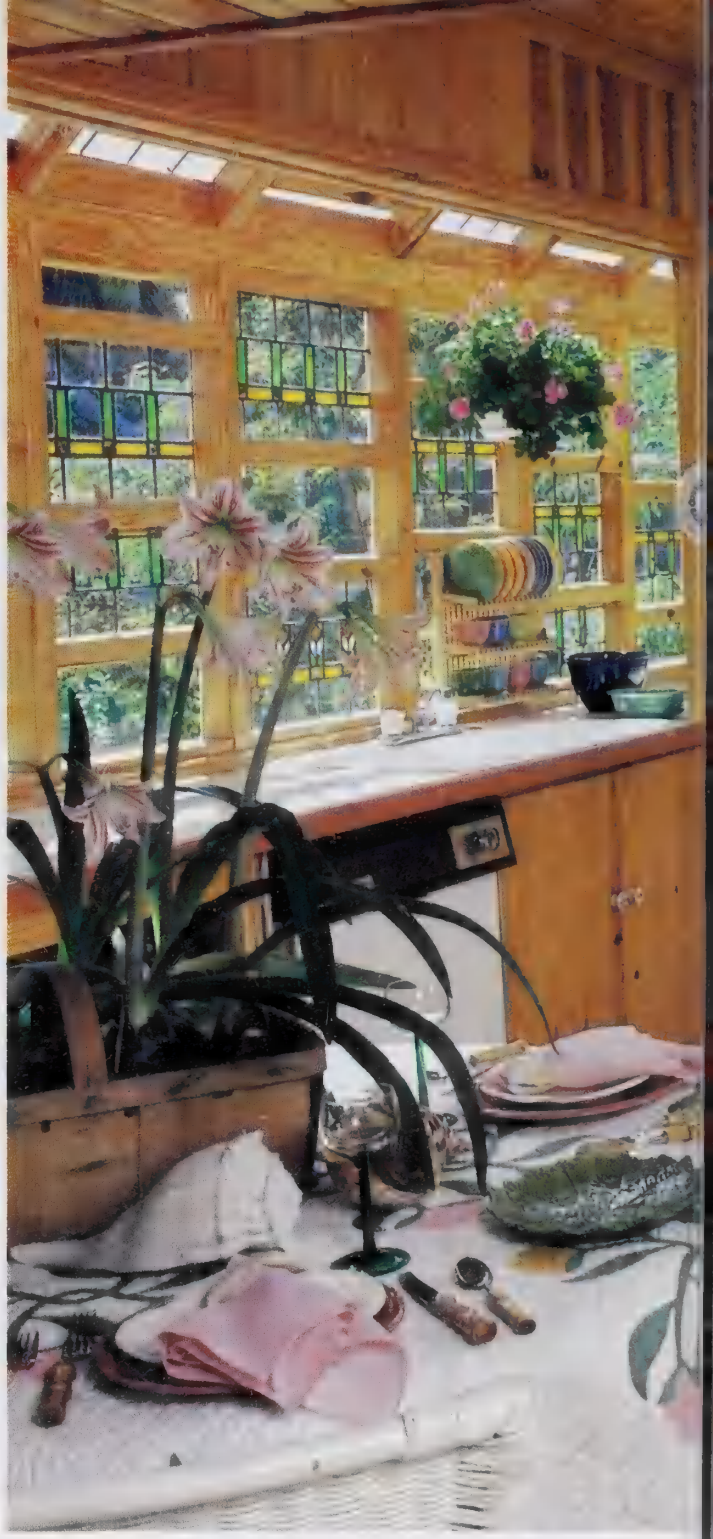
GREAT IDEA

KITCHENS

3. *A warm, personal greenhouse kitchen inside a gingerbread fantasy*

Jamie and Katie Farquharson literally live in the kitchen. As owners of The Bubble Room, Captiva Island's choicest new restaurant, they spend their days cooking local Florida specialties—so when they're home, they want a kitchen that's a warm, inviting place to relax. Thus the wall-to-wall pine, antique wicker, quilts and collectibles that give the rest of the house its charm prevail in the kitchen, too. But unkitchen-y as it looks, this stained-glass-windowed room is designed with cooking pros in mind. The equipment is all professional—and the cooking gear is out in the open, ready to be used for recipe testing. Next to the Vulcan restaurant range is a vintage, white porcelain gas stove, a find the Farquharsons love because it's small and holds such an even temperature that it's perfect for sauces and candies. "Katie does all the restaurant's baking and candy making; I work on regional dishes," says Mr. Farquharson, who often finds new recipes by talking to the island's old-timers and learning their never-written-down secrets.■

Editor MARY EMMERLING



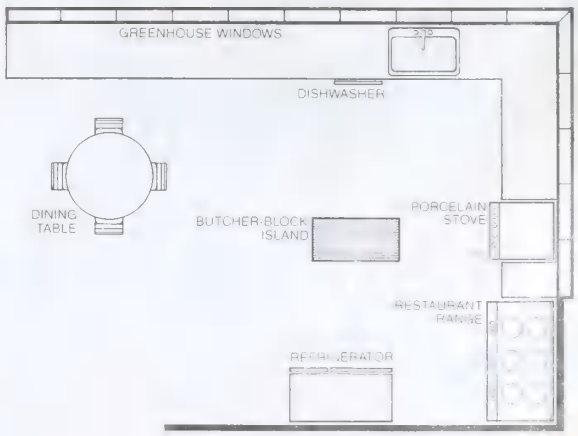
KITCHEN PLUS

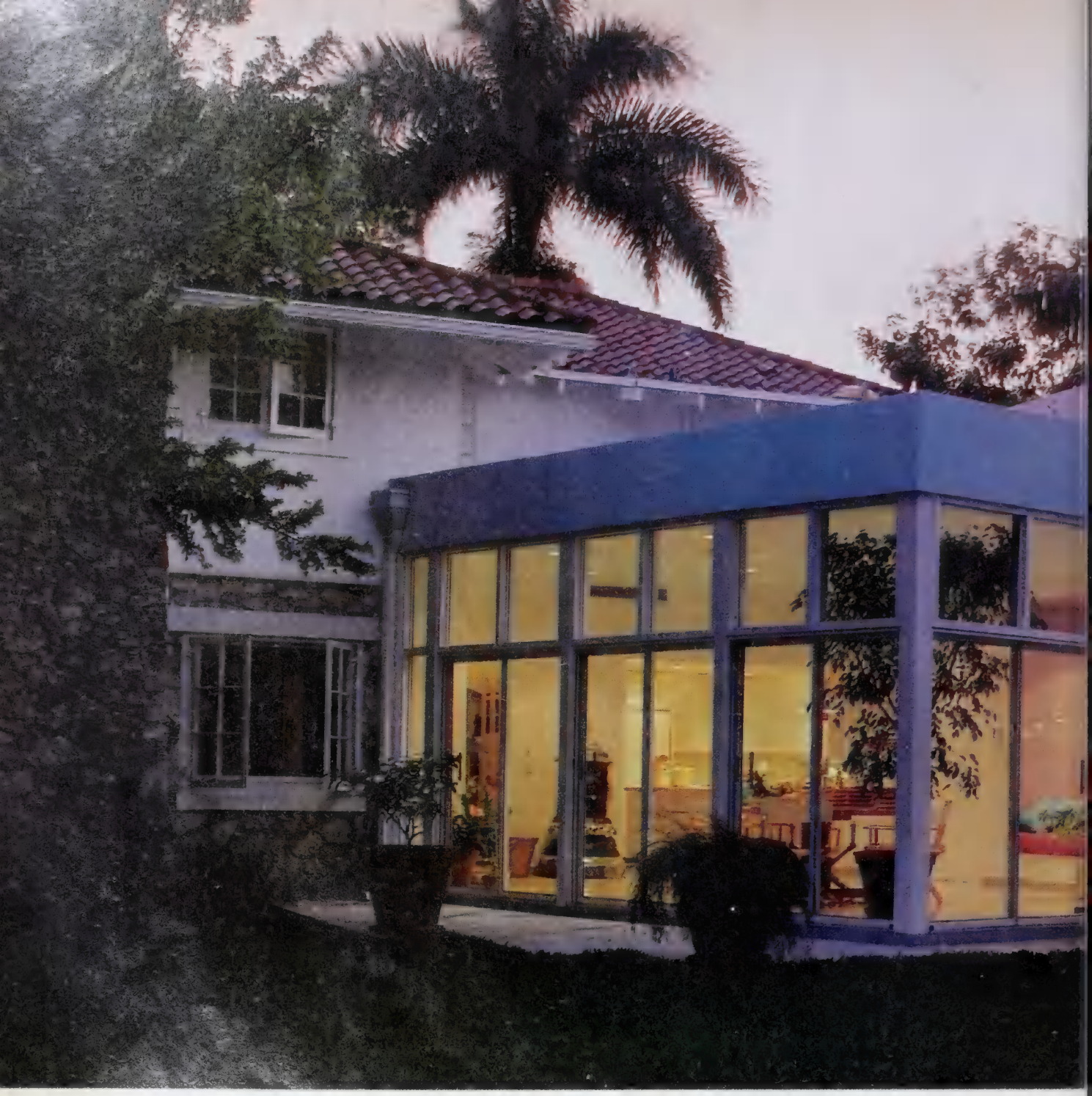
- **Catch the sun with counter-expanding greenhouse windows. . . .**
- **A great simplifier for a busy kitchen: all light wood, from the ceiling to the cabinets to the floor. . . .**
- **No overhead cabinets to block the view: airy, open shelves store everything right at hand. . . .**
- **For maximum workspace: a freestanding butcher-block island. . . .**
- **Counter-top style: hand-painted tiles. . . .**

Once a tiny fishing shack, the Farquharson's house *(top left)* was turned into a Haitian wedding-cake-style cottage with the addition of a second-floor master bedroom, lots of gingerbread trim and a wraparound porch, which is 10-feet wide, the distance Thomas Edison calculated was necessary to protect his own Florida house from any angle of the sun.

The stained glass, which gives the kitchen's greenhouse windows their sparkle *(above)*, came from a dismantled church. Counter-top tiles were hand-painted by Mrs. Farquharson, as were the tiles behind the restaurant range. Stacked by the sink in a space-saving (but not sun-obscuring) wooden rack is the same Fiesta Ware the Farquharsons use in their 1940s-theme restaurant. "We've been collecting it for years," says Mr. Farquharson. Ceiling fans throughout the house help keep a cool breeze blowing in and out of the kitchen.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





GREAT IDEA

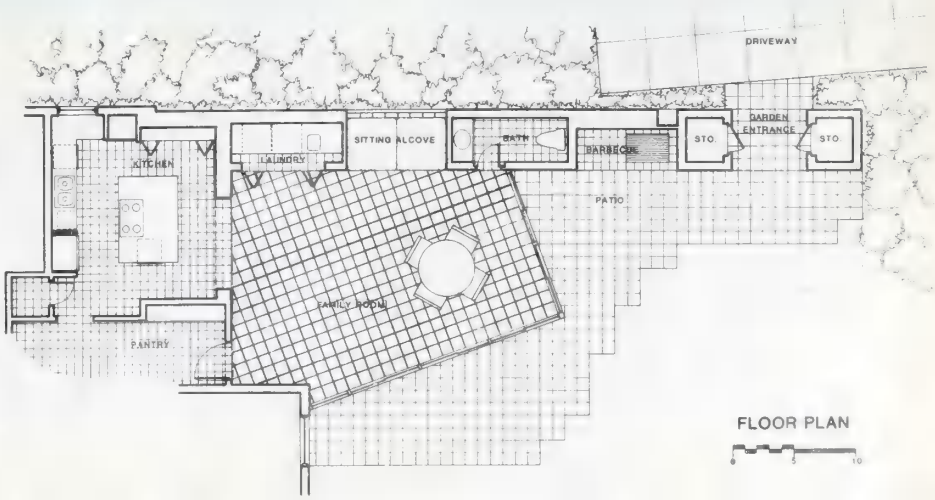
KITCHENS

4. *Socko color adds playfulness to this new kitchen/family room of a 1918 Florida house*

Like a giant child's block rimmed with bright turquoise, this kitchen/family room addition to a traditional south Florida house is the work of one of the country's youngest, most innovative architectural firms, Arquitectonica. The firm, noted for its modernist yet highly sensuous, playful designs that are linked to Miami's Art Deco past, decided on an unabashedly modern addition. "In fact, it was uppermost that the remodeling be both obviously modern and obviously an addition," says Laur-



da Spear, who, with her husband ernardo Fort-Brescia, is one of the rm's principals. Although clashing esign elements are characteristic f their style, the architects in this ase wanted the wall of the addition match the height of the original ouse—relating old to new. This all also lends privacy to the house, eparating it from nearby neighbors hile giving it a grand new entrance. he new lavender portal, cut rough the thick wall, is on a direct xis with the swimming pool.►



FLOOR PLAN







A rare example of indigenous Florida architecture—the vernacular style that developed in response to subtropical climate—this 1918 house in Coconut Grove was rich in charm and atmosphere. However, amenities such as decent cooking facilities were sorely lacking. According to the young couple who bought the house, the dark, dingy kitchen was desperately in need of modernization and expansion. A family gathering place and privacy from neighbors were prime needs as well. "They asked for a room; they practically got a separate building," say the architects. The thick wall *(see plan on previous page)* contains all the kitchen/laundry services, offers privacy and also forms a backdrop for the glass cube—in essence isolating the new environment from the old. The thickness of the wall is emphasized by the lavender paint used to define both the window seat and the portal. Walking through the entry is a bit of surprise because one actually enters the garden first.■ —SUSAN GRANT LEWIN

KITCHEN PLUS

- **"I like a kitchen that is totally white so that the food, the utensils, all the paraphernalia of cooking are decorative. The white becomes a backdrop, a foil for the food," says architect Laurinda Spear . . . .**
- **This kitchen is compact, yet very functional, proof that small kitchens can be the most efficient . . . .**
- **The expansive dining/family area, separate from the small, working kitchen, offers plenty of open floor space plus lots of storage . . . .**
- **Dual eating spaces, an island with pull-up stools and a large comfortable table, offer options: Small meals and cleanup can be confined to one immediate area; the larger table reserved for more elaborate menus . . . .**

4. TROPICAL COLOR SPARKS THE KITCHEN



A bold addition to the vintage house, it's a modern oasis with cooking privileges

Color is key in this recently completed kitchen/family room *(above)*. Although the kitchen proper is all white, the family room is enriched with a powerful palette: deep, rich turquoise and lavender. Unmistakably tropical, the color combination might even shock at first. Yet the colors were selected because of their associations with nearby Miami Beach and their ability to conjure up the mood and atmosphere of that hedonistic resort area. Color is also used symbolically, as in the light blue ceiling, a metaphor for the sky.

The kitchen workspace, *(center left)* is condensed but efficient, occupying the same area as the original. All the old appliances and cabinets were replaced.

Large expanses of glass *(above left)* at the far end of the space introduce the added elements of tropical vegetation and the swimming pool beyond. The light gray Cuban tile is a favorite in the Miami area.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

33 Ways to Give your Kitchen

Whether your taste is old-fashioned stoneware or streamlined steel, you'll find an answer here to all your kitchen needs — from timers to tableware.

Stoneware treasures: unglazed, instant bread oven by Sassafras, $30; garlic cellar, $13. Both at Williams-Sonoma.



The Kitchen Controller by West Bend is a calculator, appliance operator, 3-way timer and modern wonder, $79.50.



Quartz-battery wall clock by Howard Miller, $60; Going Places wallpaper by Birge, a tilelike motif, $12 per roll.



The Robot-Coupe RC 3500 food processor kneads up to 7 cups of flour, $275. Katja wallpaper by Carefree, roll, $14.



BRUCE WOLF

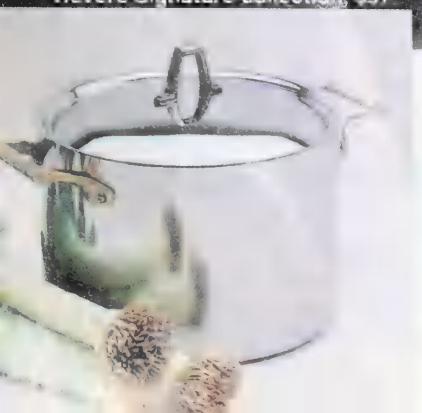
Spiegel's La Pavoni espresso and cappucino machine in copper and brass makes 6 to 8 cups brilliantly, $499.



The 3-speed Drinkmaster by Hamilton Beach also mixes eggs and batter, approximately $200 at Hammacher Schlemmer.



Revere's 4-quart stainless-steel casserole has a copper core; Paul Revere Signature collection, $97.



Microwave-safe Grab-its by Corning, two for $10. Katja pastel-toned wallpaper by Carefree, $14 per roll.



The Great American Stoneware Factory mixing bowl, $18; batter bowl, $13. Rowoco measuring pin, $19.50.



Stream! control stays sleek additi



HE WORKS



new pastel light on your kitchen—or any subject therein—with this handsome, high-style
g lamp in periwinkle from House of Dansk. At Conran's, $32.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

sinarts' double boiler, $79, fits into its quart saucepan, $86. Kangaroo mit and coordinated towel, $4 each.



Farmyard friends grace tin canisters. Folk-art inspirations from Vandor Imports' country collection, set, $12.



Calphalon's restaurant-style double boiler with saucepan base, $92 at Williams-Sonoma. Marimekko wallpaper, roll, $21.



neral Electric's chrome-plated electric boils one quart of water in less than inutes, $48.



Jet Set 4-cup plastic shaker flask, $10; mixer, $5; juicer, $3.50. All are handsome counter accessories as well, by Hammarplast.



KitchenAid's Solid State Food Preparer comes with 5-quart bowl, nylon-coated flat beater, dough hook and whip, $330.



ith pastry utside; a lex, $35.



Basket by Tree Spirit, $8; flatware by Anacapa, $18 per dozen; Laura Ashley wallpaper, double roll, $18.



Citromatic 2 easy-to-clean juicer by Braun starts automatically when fruit is pressed on its dome, $28.



Stainless-steel oven-to-table 2½-quart casserole from Farberware's Presentation line, $12.



GREAT FOOD MARKETS OF EUROPE: DISCOVERING THE HEART OF THE COUNTRY

By HARLEY BALDWIN

European food markets are romantic, beautiful, accessible and very special places in the overall fabric of urban life. Unlike a lot of ordinary tourist sights, markets are not set apart from their location but are truly integrated into the whole. They are vibrant and living. For a foreigner, visiting a market in another country is a terrific way to be in touch with the people. You quickly discover, for example, that everything you need to know about the French is *not* contained in the pages of Balzac. That the warmth and generosity of the Spanish are extraordinary. That the peasant mountain people who run the markets in Morocco are unbelievably shy and reserved and not at all like their ebullient cousins in the Casbah. That *Gemütlichkeit* can only begin to describe the friendly, forthright qualities to be experienced in a German market.



Perfect picnic-sized French *saucissons* in a basket

As with many good things, my fascination with markets was unintentional. I was taking a year of postgraduate study in Barcelona. Officially at least, my field was economics, yet soon enough I found myself spending less time in the lecture halls and more in wandering around the streets of that great city, and in particular through its marketplaces. There, unexpectedly, I began "studying" the human scale of city life, the amenities of pedestrian environments, the history of the place as revealed by the ways its people live and, of course, the markets themselves.

Since that year of exploring the markets of Barcelona, I have traveled extensively throughout Europe, and I have always taken great care to visit the markets in the towns and cities where I have stayed. Here, then, are a few of my favorite ones. Each possesses the characteristics of truly great markets along with the charm of its own personal flavor.

To begin at my beginning, the Mercado de San José in Barcelona is simply a temple to food. This vast *mercado*, located just off the Ramblas, fully reflects the centuries-long past of that ancient port city, with its successive layers of Phoenician, Roman, medieval, Mediterranean and Spanish cultures. The sea, naturally, provides much of its delights, and in an incredible variety: exotic crustacea; oysters of all shapes, sizes and tastes; fresh *langostas*. All the makings, in fact, of a superb paella. (This dish is so wonderful that I hesitate to order it anywhere outside of Spain, because I've never been able to get the real thing.) To make an authentic paella, you first, of course, go to the market to get the morning's catch. A fresh rabbit or chicken is a must, too. Then you cook it up in a thin pan *without* its cover. One secret is to cook your paella over a charcoal fire, with pinecones added to the coals from time to time. This may sound funny, but the proof is in the paella.

Another great market town is Munich. Go there. It is a very special place, much given to excess. You see it in the elaborate baroque and roco-

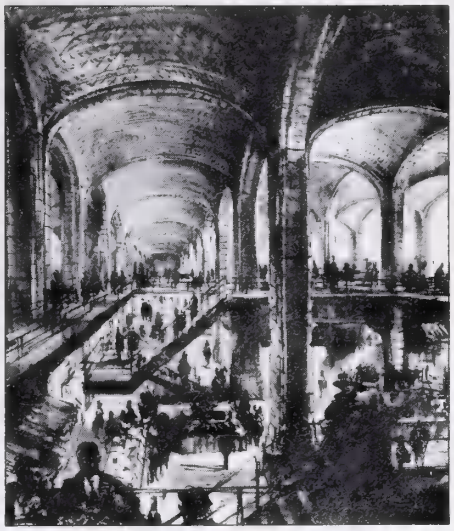
Mr. Baldwin has studied cooking with James Beard and Roger Vergé, and has remodeled his kitchen, *page 42*.

co buildings and you see it in the market. The Munich market is set in the middle of the Old Quarter, right next to the churches of the Holy Spirit and St. Peter's. (The famous—or infamous—Hofbräuhaus is also close by and by all means should be avoided, tourist trap that it is. Real beer halls abound, in every direction, so don't worry about missing anything.) If you happen to be someone who's always found Continental breakfasts a bit skimpy, then Munich and its market are places for you. Wurst, sauerkraut, beer and schnapps are a bracing way to start the day, all in abundance at the market. Crowded with shoppers, the Munich market has excellent selections in almost all areas and is certainly a very popular local institution.

Rich or poor, when you travel in Europe, a visit to the town's market will make a big difference in the quality of your experience, not only because markets are naturally fun and colorful, but because you will also get a sense of what really is going on. Nowhere, perhaps, is this truer than in France. In a country that reveres food as fervently as France, the markets to be found in its cities and towns are particularly glorious. Four that immediately come to mind are the Marché St. Honoré and the Marché St. Germain—both in central Paris—Les Halles in Lyon and the market in Cannes. All are superb. The Lyon market is perhaps the most extensive and best organized. It is, after all, the place where Alain Chapel and Paul Bocuse go to find the basics for their masterly creations. You may not be looking for an uncooked *poulet de Bresse*, but how about a plate of fresh *belons*, or of assorted *coquillages*, to be eaten right at the fish stand with a glass of the great local white burgundy? They will be only slightly fresher than those served at Bocuse's restaurant, and certainly one tenth the price.

Actually, if you are traveling on a budget, the market is the natural place to buy the best and the cheapest food. Catering as they do to local consumers, the vendors are certainly not in the business of fleecing tourists. And on the other hand, if you are lucky enough to be staying in the Trianon suite at the Hôtel de Crillon, overlooking the spotlighted Place de la Concorde, markets are still wonderful places to go. After all, you can't eat at Le Bernedin *every* night, and for a good change of pace, why not have a picnic in the room with some great pâtés, fresh foie gras, a few types of *saucisson* and cheese and a loaf of just-baked bread from the master Lionel Poilaine on the rue du la Cherche-Midi? Just by itself, his *tarte aux pommes* is a meal fit for a king. With or without a speaking knowledge of French, you can go to Stephen Spurrier's wine shop in the Passage de la Madeleine and buy a wonderfully drinkable Bordeaux at a very reasonable Fr15 (about $2.50).

> Markets are romantic, special places. Why go to a museum when a market is the heartbeat of a great city?



A drawing of the proposed Bridgemarket, an 85,000 square-foot complex of buildings.

The market in Cannes is also beautiful and exciting. Its fortunate location in one of the most attractive spots on earth certainly helps, but the quality of what it offers is equal to its beauty. I had the privilege once of visiting it in the company of Roger Vergé. It was in early spring. I remember one woman vendor rushing up to the great three-star chef. In her hand, held high with satisfaction, was a bouquet of perfect asparagus. "Voilà!" she cried triumphantly. Roger smiled, and a few hours later I had the enormous pleasure of eating those very asparagus, doused in a wonderful *beurre blanc*, with truffles inside a *feuilleté*.

The markets I've mentioned are not ordinary food emporia. Each, in its way, is extraordinary. Yet all markets, even those not so well stocked as these, are extraordinary places. They are both practical and exciting. They combine business and pleasure. Since my own initiation to markets in Barcelona, my interest in them everywhere has grown greater and greater. In America we are finally discovering the pleasures of fine food. Excellent markets, such as those of Europe, can only increase this pleasure.

I'm currently planning one of my own in the heart of Manhattan's East Side. I want it to be as special as the many European markets I have so long admired and especially intend that the Bridgemarket should have that extra special neighborhood quality that gives markets their flair and character. American markets, having experienced the limit in space and service, are entering a new phase—the celebration of quality. We hope everyone who comes here will find the very freshest, the very best of what they're looking for. Without quality to guide us, the hunt isn't nearly so much fun.■

COUNTRY RETREAT FOR COUNTRY COLLECTORS

When people whose work is visual apply their expertise and knowledge to their own houses, the results are often delightful and exciting. Thomas K. Woodard and his wife, Blanche Greenstein, noted collectors and dealers of quilts, folk art and American country furniture, chose their weekend house, remodeled and furnished it with the same keen awareness of proportion and good design they use when buying for their New York City shop. "We wanted a place to rest and relax without taking on more projects," says Mr. Woodard, "so we decided not to restore an old house." A saltbox built in 1939 was new enough not to require extensive care and had a style classic enough to enhance their furniture and folk art. They lightened the interior by adding windows wherever they could—"we kept finding a place for another window"—and added a new back wing for master bedroom and kitchen. A French door links the kitchen and the deck.►



Above: A porch was added by architect Peter Paul Muller when he remodeled the house. The owners give Mr. Muller and Jacqueline Scott, the contractor, credit for the stress-free remodeling. In nine months, they made only four trips to the site.





"Space and light are the biggest luxuries for city dwellers," says Mr. Woodard. "We chose a small weekend house for its easy maintenance, but we did want it to look spacious." Their airy living room *(above)*, once two tiny cubbyholes with low ceilings, provides a more dramatic setting for old furniture and quilts than smaller "period" rooms would. Light floors and walls enhance the spacious feeling an give the owners the "eye rest" the need. "All day we are surrounded b color, form and visual stimuli. Her we wanted everything as calm a possible." Each antique is as careful



y placed as a piece of sculpture; each mounted quilt has its own generous wall space. "We resist the temptation to add something because the minute we do the whole space seems to close in."►



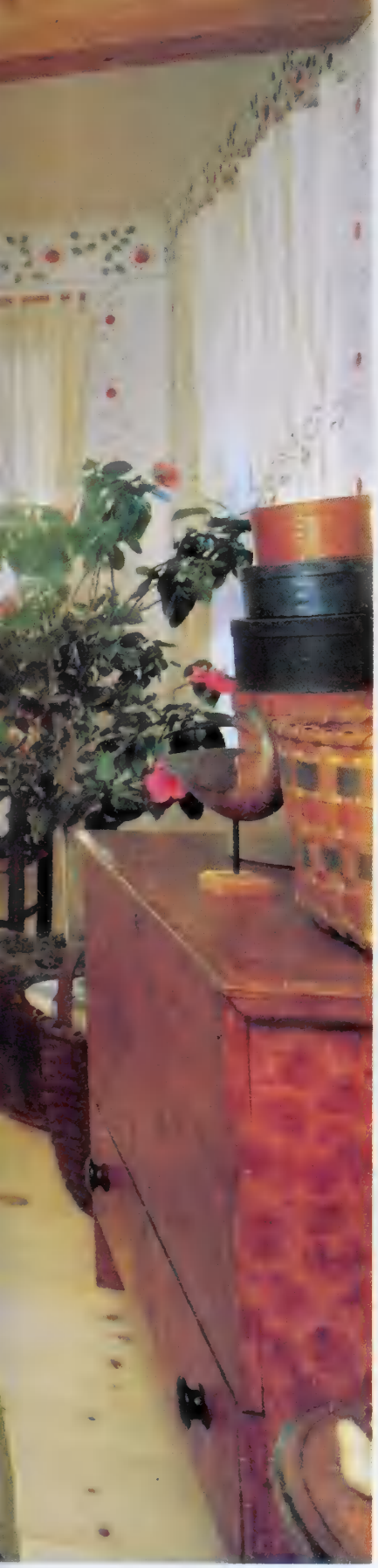


Left: Interior designer Gary Crain chose natural linen with a tiny, white figure for the down-upholstered sofa and chairs. The coffee table, made of old barn lumber, was designed by Mr. Woodard and is available at his shop, Thomas K. Woodard. Colors in the antique rag rug, made by sewing strips together, echo the painted cupboard. *Top:* The owners found an old mantel for their newly installed fireplace. Tree of Life crib quilt hangs above. *Above:* Cedar cabinets and cream tiles extend living room colors.

"It is hard to resist the temptation to add another chair or painted piece or quilt," for a couple who are collectors and dealers, "but anything extra destroys the delicate balance"



Tom Woodard and Blanche Greenstein's years of business experience "in giving the eye delight" gave them the knowledge to break rules when they wanted to. "We broke a lot, because we did not want to get bogged down in whether a piece from the early 19th century would go with something Victorian." Perhaps the best example of how well this system works for them is in the stencil pattern in the downstairs guest bedroom *(above)*. With Virginia Teichner, who did all the stenciling, Mr. Woodard and Miss Greenstein worked out a totally original design pairing a willow tree from a his-







Above: New tiny double-hung windows were designed by architect Muller. The sofa was adapted from a rope bed around 1850 and has been recently upholstered by the owners. Urns of Flowers quilt dates from around 1860. Up here, the owners feel as if they are sleeping in the trees.

Far left: In the guest bedroom, antique appliqué quilt tops, hooked rugs, painted rocking chair, paint-patterned lift-top blanket chest and pillow shams (old and new) are from Thomas K. Woodard.

Left: New stairs lead to the added second floor. Stencil pattern on the risers is late Victorian.

Lighthearted and fresh, these rooms have an enchantment that comes from the owners' decision not to be bound by old rules

torical pattern with an urn of flowers taken from a quilt they owned. In the bedroom, once two small ones, a beam replaced a load-bearing wall. Wide-plank pine floors, like those in the living room, are new. A coat of whitewash, topped with polyurethane, lightened them. The master bedroom *(top)* occupies the second floor of the new wing, above the kitchen. An adjoining dressing area and bathroom were built in this addition and in part of the old second-floor attic. Tiny-patterned wallpaper makes a restful, unobtrusive background for the appliqué quilt on the bed and the eagle appliqué crib quilt on the wall.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The look is full, loose and very easy

Modular seating systems invite slipcovering. So designer Barbara Littman covered the armless chair with a stiff cotton canvas, whose slouchy look is the result of tucks at the corners. The effect adds volume to the streamlined armless chair.

The latest decorating news is coming from designers who like to make the most of what they already have at home. When they're in the mood for a change, they reach for quick and clever slipcovers. Besides making great sense economically, today's slipcover adds dimension to the furniture it's intended for. The interesting thing is that the same piece of furniture can take on a whole new look with the styling of the cover alone. All the dressmaker's professional tricks are now being adapted for slipcovers, as the next eight pages show. The living room of New Jersey designer Barbara Littman's beach house features one technique: She has covered armless modular seating units and a contemporary Italian bed with an irregularly striped blue and white cotton canvas from Brunschwig & Fils. To create gatherings she placed a running stitch in each seat corner, pulled, and presto—tucks and drapery you'd expect from softer fabric.►



The same armless shape becomes more formal

Two fabrics, a solid and a basket-weave pattern, make the chair a study in beige. Designer Sybil Levin used the patterned fabric to make a "slip" that peeks between the kick pleats of skirt, contrasts with the cushion by way of a fat welt and covers the ends of a small pillow.



JAMES LEVIN

THE EVER-CLEVER SLIPCOVER

Like a coat of paint, slipcovers are masters of disguise. Today's decorating news is that they're also changing the shape of what they just used to cover!





Above: Mario Buatta likes slipcovers for their versatility and for the way they instantly refresh rooms. Ease and practicality are also important considerations because he both works and entertains at home. Mixing patterns is part of the fun of slipcovers. The sofa's summer "dress" is a flaxen and beige crisscross pattern in cotton; Chinese latticework cotton covers the Victorian armchair in the foreground; a classic floral chintz envelops the English lounge chair.



Above: The love seat is slipcovered in an English floral chintz banded with dense, green silk fringe at its skirt on three sides. The same color makes a contrasting welt that outlines the shape of the plump chair. Mr. Buatta suggests that when you outline with welting be sure to play up the prettiest parts.

"What I like about slipcovers is that you have the choice of getting a look that's trim and sleek or a look that's casual, lived-in and very comfortable."

Mario Buatta



French blue banding anchors the hem and box pleats of the Victorian armchair. Of the two blues in the patterns, Mr. Buatta chose the darker. Blue welting at the top of the skirt repeats the banding.



Mr. Buatta mixes trims the way he mixes patterns throughout the room. A blue and white striped heavy grosgrain ribbon hems the plain skirt of the lounge chair. Blue-black welting outlines it.►

Interior designer John Robert Moore likes slipcovers that look lived-in and feel as comfortable as well-worn gloves. A textured linen and cotton fabric covers the sofa as well as its pillows. And a gay floral chintz covers the deep armchair. The bare, painted floor is in keeping with the easy-to-care-for feeling of the furnishings.



The skirt of the deep armchair is dressed with a double-inverted pleat and heavy, striped grosgrain ribbon that plays up the deep violet of the fabric. Well-made slipcovers should last about five years.



In the center of the double-inverted pleats on each side of the sofa, Mr. Moore placed frogs of silk cording to contrast with the textured pattern of the slipcover's fabric. The detail adds grace and eye appeal.

or his associate, Anne Dibble, John Robert Moore decorated an apartment with year-round slipcovers. One floral chintz of retty English roses covers both the sofa and the chaise longue. The slipcover accompanies the handmade needlepoint rug lso patterned with voluptuous roses. Balloon curtains and a simple table skirt suggest other uses for decorative fabrics.

New slipcovers feel like new rooms—that has been the traditional appeal of changing them season to season. But today we change them when the spirit moves us!

The transitional months between winter and spring, summer and fall have been the traditional times to resort to slipcovers. Fall and winter used to be perceived as formal months, and spring and summer, informal months requiring slipcovers to protect "good" upholstery fabrics from a carefree lifestyle and hot weather's impact. This thinking no longer holds. Slipcovers are year-round classics; their designs span decorating styles.►



Tier upon tier of crescent-shaped petals outline the ingenious one-piece slipcover designed by Susan Zises. Lemon-yellow cotton in a basket-weave pattern becomes a party dress for a plain slipper chair.

CARIN RILEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION





The pleasure of wrapping up head-to-toe in a terry robe inspired designer Barbara Littman to cover her wicker chaise. A terry cloth slipcover fits over the full-length cushion, is secured by drawstrings at head and foot. Even the curtain is satin-lined terry.

Surprising transformations take place with clever slipcovering: A wicker chaise becomes a full-length luxury in terry; a sleek living room looks bright and gay with soft pastels

Slipcovers to fool the eye have transformed this living room of a city apartment. Interior designer Arthur Ferber created a room in which basic black was expressed in a variety of textures: leather, lacquer and linen. To adapt to a summer look, he selected a cotton in pastel stripes for slipcovering the sofa, chaise and pillows, in essence changing hard-edged and sleek lines to softer, more rounded forms. Both the sofa and chaise are upholstered with black linen. A table by Italian architect Gae Aulenti was surrounded by Mies van der Rohe tubular steel chairs that seemed to require a softer image. For each armless chair Mr. Ferber took about five yards of a ribbed, pink cotton and designed a "dress" to slip over the whole chair. Seat cushions succeed in transforming the experience of sitting in the famous sling chair. The slipcover has become capable of almost fooling the body. Having put on this summer "wardrobe" of slipcovers, the room needs nothing else changed—the pastel stripes work with the porphyry-lacquered coffee tables, the sculpture. The striped cotton, pink, heavy-ribbed cotton fabric and slipcoverings are from Manuel Canovas. ■ *Editor* JASON KONTOS



What gives this grand old Victorian house its youthful zest is color— a palette that starts in the living room with a burst of red

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Never underestimate the power of blue and white. Used with abandon in this bedroom, it does the decorating work

What's really wonderful about this bedroom is that it's simple—the palette is just two colors—yet it's filled with surprises. For example, the old-fashioned wallpaper, which establishes blue as a dominant color, is also used on the walls *and* the ceiling to create an intimate, enclosed feeling. To set it off: an unexpected white carpet (we usually look for white on the ceiling) that gives the room an airy lift and makes the furniture seem to float on a white cloud in a blue sky. Within this blue and white master plan are inventive, eye-catching details. A lacy wallpaper border frames windows, doors and baseboard; a cheerful tablecloth check covers a chaise; blue and white men's shirting has been used for a ruffled shade on a wicker lamp; and lacy curtains that float to the floor give the illusion of tall windows and an ever-present breeze.■ *Editor* MARY EMMERLING

YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL

Q This clock was made by H. Welton and Company of Terryville, Connecticut. Its wooden works no longer function, but the case is fine. Would it be a good investment to restore the clock?
—Mrs. R.C.J., Olar, S.C.

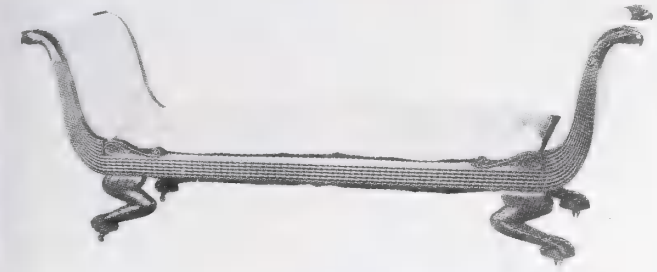


A. A clock's value is based on age, beauty, rarity and its ability to keep time. The maker of your clock worked during the 1840s. Shelf clocks like this one were made in quantity as inexpensive timepieces for the 19th-century home, and the pillar and scroll Federal style is still popular. Get an estimate of the repair cost. When your clock is working, it would be worth about $1,000.

Q We have been arguing whether this is a sofa, chaise longue or a daybed. How old is this style? —M.B., East Providence, R.I.

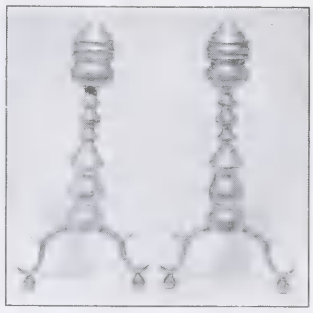
A. You own a Federal-style sofa that was popular in America about 1820. Its birdlike arms and animal legs show your sofa is of better than average quality.

During the 17th century, the well-to-do ladies of France received guests in their bedroom. The chaise longue was designed for this type of entertaining. A lady



could lean against the back of the chaise and keep her bare feet discreetly covered. The chaise became a popular international form and was copied during the Federal period. Some American sofas were made like yours with curved armrests, legs and no back, but more often, a full back was added to the piece.

Q Can you tell us anything about these old brass andirons? The supports are iron and the front is brass. My family has owned them for several generations. —R.C., Glendale, Ariz.



A. Andirons have been used in America since the 17th century. Yours appear to be from the late 18th or early 19th century. The winglike protrusions on the legs typify a style used in New York and Philadelphia from 1790 to 1825. Prices vary greatly depending on the age, quality and maker. If your andirons are from the 1820s, they would retail for about $500.

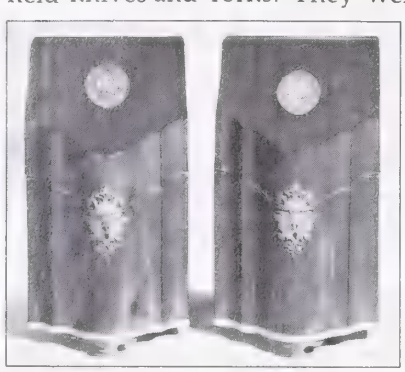
Q This small ceramic bank has a slot at the back. It measures about seven inches in height and looks like a tiny house. When was this type of bank made? —Mrs. G.P., Independence, Mo.



A. Small replicas of cottages and castles were favored by the Staffordshire, England, potters during the last half of the 19th century. Their pieces were used as banks, night-lights, watch holders and ornaments. One strange favorite was to make cottages that represented sites of famous murders. Your bank was probably made about 1860 in Staffordshire and would sell for about $125 retail.

Q My boxes have slotted partitions inside. We have been told that they held knives. How was this sort of knife box used? Why won't my knives fit properly? —W.N.M., Leesville, La.

A. When the sideboard became popular in England during the late 18th century, knife boxes appeared. A pair were placed on each end of the sideboard and held knives and forks. They were in style until about 1820 when tableware was stored in drawers. Your knives probably don't fit because they are different in size and shape from early silverware. The period knife boxes are worth from $1,200 to $1,500.■



This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

WHERE TO FIND IT

Old-time kitchen implements perform new tasks as versatile design tools

By SYLVIA SUNDERLIN



Vintage oak knife box found at Heather House, $40.

Kitchen antiques, because of the great variety in their size, shape and purpose, make display an interesting challenge and an asset to rooms apart from the cooking area. An old butter churn may be just the thing to fill a corner. Baskets and storage boxes work everywhere, from bath to basement. Treen—a broad category of small woodenware that includes such items as lemon squeezers, burl bowls and cookie molds—makes a stunning display as a wall collage or arranged on shelves. Shape and texture, rather than color, distinguish old kitchen items, such as the smooth marbled surface of a graniteware coffeepot, the homely charm of an eggbeater or the pleasing curve of a big iron soup ladle. Listed below are antique shops that specialize in kitchen items.

Axtell Antiques, One River St., Deposit, NY 13754; (607) 467-2353—The shop has a large stock of country furniture and accessories, including various kitchen items: 19th-century hearth tools of every kind, skewers, ladles, brass and copperware, woodenware, pewter and tin articles, stoneware and baskets. Open seven days a week, 10 A.M. to 5 P.M.

Bee in the Kitchen, 80 Salt Meadow Rd., Fairfield, CT 06430; (203) 259-3699—Pat Guthman specializes in 18th- and 19th-century cooking utensils: agateware, crocks, early bottles, glass containers, tin and iron, treen and some ceramics. Another specialty: culinary prints or paintings. By appointment only.

Beverly and Partner, 1800 West Coast Highway, Newport Beach, CA 92663; (714) 548-7187—Beverly Ray has a wide range of kitchen furniture and antique equipment gathered from every area of the country: hutches, tables, chairs, pine benches, pewter, salt boxes, spatterware, bowls, iron fireplace equipment and baskets. Open daily 9 A.M. to 5 P.M., except Sunday.

Jane and Henry Eckert Antiques, 900 E. Main, Westfield, IN 46074; (317) 896-3081—The Eckerts have Midwestern country items in abundance such as baskets, many kinds of treen, including butter prints, storage bowls and boxes, glass containers and old textiles. Open weekdays, 10 A.M. to 5 P.M.; Saturday and Sunday, 12 P.M. to 5 P.M.

Heather House, 360 Rt. 6A, E. Sandwich, MA 02537; (617) 888-2034—Dorothy Somerville's widely known specialty in country furniture includes many kitchen pieces such as jelly cupboards and benches, and a variety of accessories: cast-iron and wooden pie lifters, tin molds, storage boxes, baskets and knife trays. Open daily, 10 A.M. to 5 P.M.

Holly Meier, The Old Farm, Colebrook Rd., Norfolk, CT 06058; (203) 542-5380—The unusual, the untouched and unrestored kitchen accessory is Holly Meier's specialty, including many kinds of treen bowls and tools, mortars and pestles, herb-drying racks and other useful, decorative items for herb growing. Most pieces have original paint. A call ahead is appreciated.

Owens Antiques, 5117 South Hill Dr., Madison, WI 53705; (608) 238-1803—This shop's wide variety of kitchen furnishings includes a Shaker herb-drying rack, butter prints and molds, cutting boards, hanging cupboards, spoon racks and candle boxes. By appointment only.

Saltbox in Ghent, 858 Wye Rd., Akron, OH 44313; (216) 657-2607—Peggy Whitman and associates have an assortment of kitchen collectibles such as woodenware—graters, molds, bowls—pottery, yellowware, stoneware bottles, early tin cans and paper labels. Shop open Tuesday through Saturday, 10 A.M. to 4 P.M.

Summer Kitchen Antiques, 801 Gaines St., Suite 506, Little Rock, AR 72201; (501) 758-9376—Antique kitchen items from the late 18th- and 19th-century are Joan Gould's specialties. She has churns, mortars and pestles, fireplace equipment, very rare gamebird racks, butter molds, pantry and dough boxes. By appointment only. Inquiries welcome.

Woodford Landing Antiques, Railroad St., Midway, KY 40347; (606) 846-4265—Evelyn Lovell's shop has many kitchen accessories, especially treen, brass and copperware, assorted kitchen tools and containers, and many children's kitchen toys. Specific inquiries are welcome. Open six days a week, 11 A.M. to 5 P.M.■

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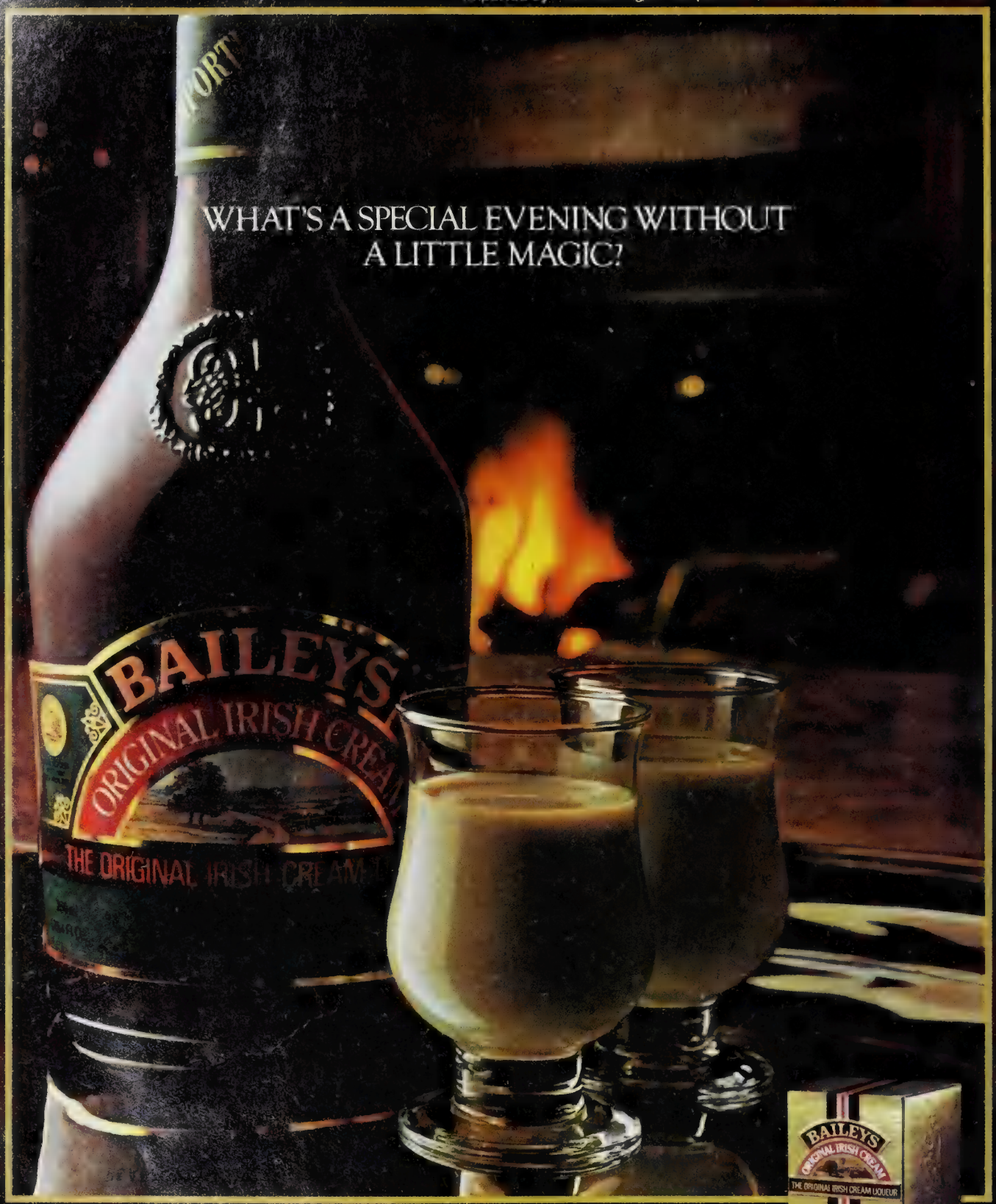
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Chanterelle's youthful owners, David and Karen Waltuck, provide the historic SoHo district in lower Manhattan with new vigor.



A tantalizing lobster salad, thinly sliced to catch the eye, represents Michael Chow's contemporary Chinese dishes.



Chef Gerard Melou, co-owner of Le Madrigal, displays his masterpiece: a meringue layer cake.



At Maurice, a Nouvelle Cuisine restaurant, a garnish of chanterelles awaits steaming hot lobster bisque.



Le Cirque's owner, Sirio Maccioni, answers the busy phone while his outstanding chef, Alain Sailhac, discusses the menu.



John Uzielli fulfilled a dream with Uzie's, a favorite spot on the Upper East Side featuring Old-World Italian cuisine.

FOOD & DRINK

INSPIRING SUMMER FOOD IDEAS FROM SIX TREND-SETTING RESTAURANTS

La Rochefoucauld's aphorism, "To eat is a necessity, but to eat intelligently is an art," is reinforced by six Manhattan restaurateurs who believe that well-conceived summer meals are among life's great pleasures. Each serves dishes with a delectable taste of true flavors, inspired by the decade's revolutionary French cuisine. Like the early Impressionist artists, this new wave of chefs has been greatly influenced by the Japanese. The perfect seasonal food is cooked to emphasize its most delicate flavors. Sauces of rich intensity are obtained through slow reduction; naturally colorful food is presented simply and aesthetically, like Impressionist paintings. The cuisine demands an inventiveness that is as important as a chef's technical skills. Dishes mirror the image of summer itself, when sunshine enhances all: Shellfish is at its height; salmon at its peak; meat particularly tender; fruits and vegetables have a garden aroma.

Le Madrigal

French Artistry and a Festive New Dish Each Day

While patrons view the sumptuous buffet on ice, they are greeted as honored guests by Mr. Raymond, the owner. Inside, pastel murals by Jean Pages depict the French Directoire period. Pink Swedish banquettes, frosty white tablecloths, understated accoutrements and the garden scene create a French ambience and holiday feeling. Chef Gerard Melou innovates old-fashioned French cooking with a touch of modern fantasy and lighter sauces: He creates a new festive dish each day. His summer repertoire of food projects a rainbow of colors like an artist's palette; it attracts the eye and heightens the appetite. Only the world's top-quality ingredients are used—fish from the Mediterranean for bouillabaisse, salmon from Norway, asparagus from Mexico. Mr. Raymond grows some of the herbs used in his own garden, and others customers bring in as gifts.

The owners think that a drink of the aperitif Kir (white wine with a touch of cassis) is the correct way to prepare the palate for summer dishes.



A resplendent array of summer dishes enhanced by Le Madrigal's preferred flowers—flame-red gladiolas—include Terrine de Body, artichokes and the perennial favorite, asparagus vinaigrette. The inviting bar is reflected in the mirror.



Light and nourishing Oeufs en Gelée eggs set in madeira-flavored consommé amid a julienne of ham and vegetables.



The French way with the Fourth of July: salmon, poached, decorated with a flowerpot motif and tomato rose.



A trolley of desserts suited to hot weather include an inventive Tarte aux Kiwis, freshly picked, plump raspberries, Oeufs à la Neige with a burnt sugar topping and the traditional Savarin aux Fraises (a kirsch-soaked dough filled with berries).



ambie, deep-fried seaweed with dried sea scallops, is formed into a star. This astronomic treasure highlights the squab and *shi-itake* mushroom mixture awaiting lettuce wrapping and salad of 100-year-old eggs, carrot and jellyfish.



. vase of freesia, interestingly lit, emits a special glow near a dessert of apples nd bananas that have been deep-fried, then dipped in boiling toffee and sesame eeds. This diner adroitly uses chopsticks to cool the fruit in a bowl of ice water.

Mr. Chow

The Imperial Food of Peking in Art Deco Ambience

No visit to any other Chinese restaurant prepares one for the clean, elegant modern style with an Art Deco feeling. Michael Chow and his wife, Tina, sought to simplify not just the architecture but also the colors—black, white and chrome predominate and are highlighted by Richard Smith's gigantic mobile of subtle Asian colors. The Chows were influenced by Jean Dundad, a leading artist in the 1920s, but their own touches of genius, such as the huge celadon vase, ordered after seeing the original in the Metropolitan Museum of Art, prevail. The plates are a traditional Chinese pattern in apple green with brick red. Serious rice eaters may have a small Chinese bowl. Cooking is the domain of Peking chef Mr. Sik Cheng Lam. Meals are prepared with the Yin-Yang philosophy in mind: To promote good health and keep minds alert, a ratio of vegetables to meat, 5 to 1, is emphasized in these selected recipes.►

Tea is, of course, the drink, but Italian house wine can be savored with any dish.

Maurice

French Nouvelle Cuisine: A New Approach to Cooking

Nouvelle Cuisine, although French, is appropriate for Americans who are concerned with healthful living and a slim line," says chef Christian Delouvrier. The food is "very light, very cool to the palate, and to the eye, bright like summer." Creative imagination has found a less calorific way to present ageless recipes of gourmet expectations. The style demands perfect seasonal foods that can be cooked without sauces to bring out their full natural flavors. Purchasing the variety of ingredients is time-consuming, yet actual preparation is very fast. Maître d' Christopher Ward emphasizes the simplicity: Novice cooks can prepare their recipes at home *(see page 94)*. Maurice has a summer freshness: bright green planters, midnight blue walls with flower paintings, tables set well apart—a quiet place to dine. Fitz and Floyd red and dark blue plates accent the room and enhance the special food.

Kir Maurice, champagne with Eau de Vie Framboise is this season's chic drink.



A Nouvelle Cuisine surprise: roasted-live lobster artistically arranged to portray it natural form, with a surprising sauce—vanilla. Its simple presentation evokes the aesthetic of Matisse. The sauce adds a new dimension to the native lobster.



A cold salad of red lettuce, beans, endive, mushrooms and truffles mixed with a warm goose-liver dressing.



An original: Heated salad of sweetbreads includes leeks, artichokes and endive in a cumin vinaigrette.



Luscious ripe pears baked in caramel would seem enough for any summer dessert, but add to that a mélange of flavors—whipped cream on pistachio ice cream with thick raspberry sauce: It tastes like the fruits of paradise.



Tomato Mozzarella, juicy bright red tomatoes sliced crosswise, interspersed with mozzarella cheese, then decorated with fresh basil and coated with basil vinaigrette; dry white wine—Frascati Pallavicini—completes the course.



Mussels Posillipo, made from plump mussels (found attached to sea rocks, they're the world's freshest), cooked with white wine, minced garlic and Italian herbs, then topped with a succulent tomato pulp: a famed Italian dish.



Linguine Uzie, thin green noodles smothered by a sauce of shrimp, scallops and lobster butter.



A toast to summer: A champagne cocktail of fruits marinated overnight is recharged with champagne at serving.

Uzie's

Italian Cooking With Native Gusto

At Uzie's, flavors of old-fashioned Italian cooking are found in a simple modern setting. Country platters to keep food hot, masses of sweet-smelling summer bouquets, easy-to-sit-on bentwood chairs, a red tile floor—all form a fitting background for centuries-old cuisine. Uzie's, following the theory that the best recipes come from the home kitchen, delves into the family collection. Chef Richard Burns' use of sun-ripened food underscores this concept: "The voluptuous gifts of summer somehow share life with nature itself." He insists that no dish in an Italian meal should overwhelm the palate. Each course has a distinct color, texture and taste. There is no main course. Antipasto preludes a menu of bean soup and sea trout or veal: then pungent arugula salad prepares the palate for white chocolate desserts.►

In a leisurely Italian manner, each dish is complemented by wine: Gavi (a white) and Refosco (a light red) are top drinks this summer. Nicolette (a white) makes a fine accompaniment to dessert.

Le Cirque

Rare Seasonal Ingredients From All Corners of the World

New York's most fashionable restaurant hosts President and Mrs. Ronald Reagan, England's Princess Margaret, as well as countless people who go once in a lifetime. Typically French, the atmosphere includes flowered chintz slipcovers to announce the summer season. Owner Sirio Maccioni cites good taste as the ideal and attracts the finest in the profession. Toni Suzette creates unique floral and vegetable centerpieces in surprising holders such as teapots. Chef de cuisine Alain Sailhac offers a different daily dish of rare seasonal ingredients from all corners of the world, like samphire from the salt marshes of the North Sea. Nothing is prepared in advance. Each dish is artistically arranged with a somewhat Asian influence; even the decorative elements are designed to be eaten. Acclaimed German pastry chef Dieter Schorner presents light pastries or hot fruit soufflés with new tastes, textures and shapes.

Le Cirque's champagne—served with peach, grape or apricot pulp—is the talk of the town.



Seven vegetables, including snow peas, red peppers and artichokes, fill this terrine.



Cold fruit soups, popular in Scandinavia, are refreshing and palatable on hot humid days. Peach, perhaps the choice flavor, deserves a trial.



Slivers of pigeon breast set on braised endive, then coated with a chopped tarragon sauce, show perfect cooking of the meat. Created by chef Alain for House Beautiful, it is a prime example of the new creative cuisine and its presentation.



The orderly tray of glacé fruits, handmade chocolates and macaroons is the unique offering of pastry chef Dieter Schorner.



Shocking pink, mousse-filled New Zealand tamarillos on cookies; center is of blown glass.



Two dishes that taste even better than they look! A terrine of smoked salmon *(left)* with a caviar center is served with refreshing mint sherbet. The unusual sausage of seafood *(right)*: bass, lobster, shrimp and scallops with *beurre blanc* sauce.



Succulent veal chops with chicken-of-the-woods mushrooms and matched green beans accompany a bright red salad. The butter of the sautéed veal was discarded before brandy, lemon and veal stock were added.

Chanterelle

A Trend-Setter in the Heart of High-Spirited SoHo

It's not surprising that frequenters of SoHo feel comfortable in this restaurant. Its interior catches a new trend and fresh spirit: clean cream walls, and an exposed tin roof (thought to be the best of its kind in the city). A classic curved brass chandelier, a gray carpet and Queen Anne chairs evoke an interesting mix of traditional and modern that does away with bareness and projects a certain warmth. Virgin-white plates, simple lines in silver and glass—also reflect the touch of refinement. The courageous Waltucks, who renovated the corner site, have put the same sense of adventure into the menu, using the best of American regional summer foods characterized by innate freshness. Foreigners and out-of-town visitors see a different side of New York and both enjoy the overall experience.■

—MOLLIE E. C. WEBSTER

The Waltucks recommend a 1979 Chassagne-Montrachet, a dry white wine. Even in summer their 1948 Graham Vintage Port is enjoyed with cheese.

RECIPES BEGIN ON PAGE 94

WINE & SPIRITS GUIDE

By PETER QUIMME

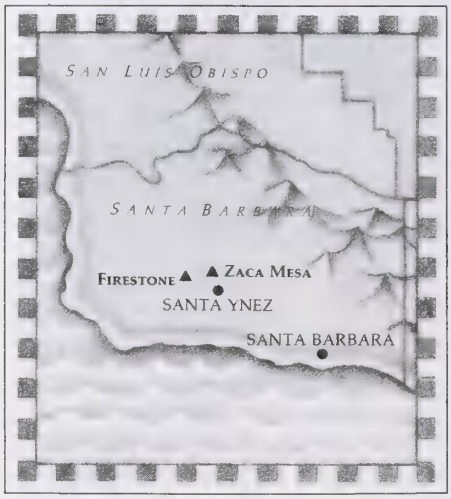
CALIFORNIA'S WINE REGIONS: THE SOUTH CENTRAL COAST

A cool—but not too cold—climate is one of the most important ingredients in growing grapes for fine wines. But in the complex geography of California's wine regions, north doesn't necessarily mean cool, or south warm. In California, whether a region is cool or warm has more to do with proximity to the ocean, the frequency of fog, altitude and wind patterns. In fact, some of the state's coolest grape-growing conditions are found south of San Francisco Bay in the coastal counties of San Luis Obispo and Santa Barbara.

Fine wine was made in these counties even before the Prohibition era, but the area's revival as a fine wine region dates only from the 1970s. Now these two coastal counties have 20 wineries and almost 12,000 acres of vineyards, most begun in the past decade.

The two whose varied offerings I've found most consistent in quality are The Firestone Vineyard and Zaca Mesa, both located in the Santa Ynez Valley north of Santa Barbara. Firestone, founded in 1974 by members of the Firestone tire family, has some 300 acres planted with a number of fine grape varieties. Of its wines currently available, I found three particularly appealing ones: the dry, distinguished 1981 Rosé of Cabernet Sauvignon (about $5); the fragrant, crisply fruity 1981 Johannisberg Riesling (about $6.50); and the savory, first-rate 1980 Sauvignon Blanc (about $8.50).

Zaca Mesa was established 10 years ago on old Spanish land-grant property where cattle ranching had been the way of life for 100 years. Its 220 acres of vineyards were planted



in 1973 and its first wines released in 1975. Its standouts now are a fruity, delightful 1980 Johannisberg Riesling "American Estate" (about $7.75), a well-balanced 1979 Cabernet Sauvignon (about $8) and a good-value, everyday red table wine made primarily from Cabernet (about $4).

One name to note among the very small producers is brand-new Brander, which makes a rich, intense Sauvignon Blanc (the scarce '81 is about $9).

GIN: IT'S THE BERRIES!

Question: *What world-famous spirit derives its characteristic scent and flavor from an evergreen?* Answer: *Gin.* The small, berry-like cones of the juniper bush yield an aromatic oil once believed to have medicinal value. Back in the 17th century, a Dutch physician in quest of a potent elixir redistilled a neutral spirit with juniper berries and created the world's first "genever," or, as the English came to call it in the 18th century, gin.

Today Holland and England are associated with the two styles of gin—*Hollands* and *Dry.* Hollands gin is richer, heavier-flavored and more aromatic than the lighter-style Dry gins, often labeled "London Dry." (American gins—all Dry-style—can be labeled "London Dry" as well.) But the flavor of both is still derived from juniper berries and spices added while distilling a pure, clear spirit from corn, rye and barley.

A good Hollands gin, like Bols (about $8), is smooth and flavorful enough to be drunk neat if well chilled. Many people find it too pungent for mixed drinks, but I think it makes an aromatic gin and tonic. Among top examples of imported Dry gins are Beefeater, Tanqueray, and my personal favorite the exceptionally smooth Boodles (about $9), a good choice for those who like very dry martinis.

CHARDONNAY WITH A FRENCH TOUCH

In the past few years, a number of French wine producers have begun making wine in California or joined with an American winery to offer something unusual. Among the most recent successful ventures is that of Laurent-Perrier, the famous French Champagne house that has long produced white still wines called Coteaux Champenois. Released this past spring, its 1981 California Chardonnay Blanc de Blancs wine is modeled on the Coteaux Champenois and was made at Almadén Vineyards under the guidance of a winemaker from Laurent-Perrier. Like its French model, the California Laurent-Perrier is made from Chardonnay grapes and is extremely dry and stylish, lighter than most California Chardonnays. Aged only in stainless steel, it has a fresh, fragrant character rather than the heaviness and tang of a Chardonnay aged in oak. This makes it an elegant aperitif and excellent with oysters and other shellfish (about $12).■

It's More you.

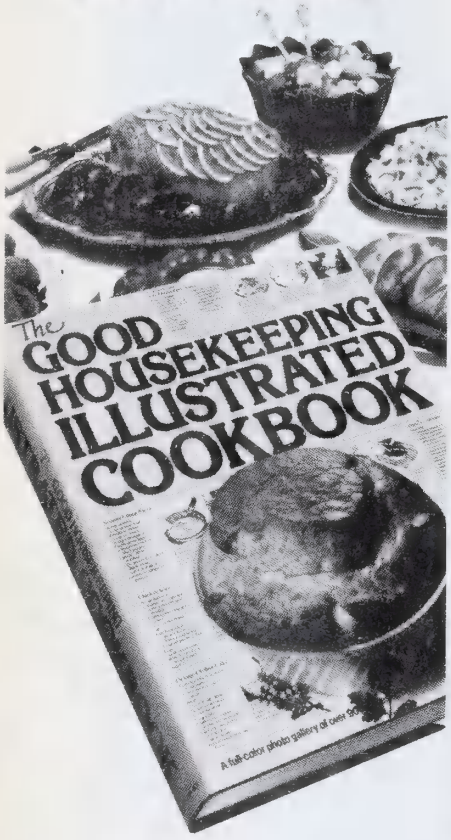




Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar", 1.4 mg. nicotine av. per cigarette by FTC method.

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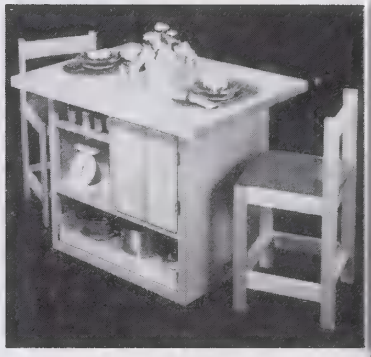
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KITCHEN GEAR

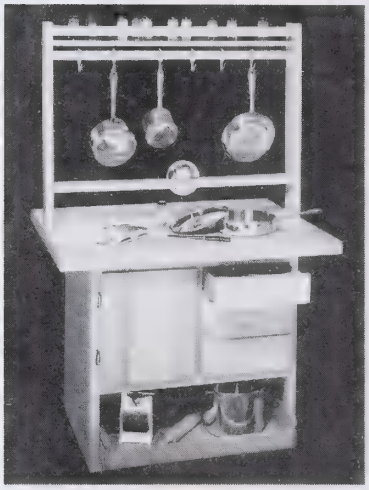
Easygoing with ready-to-go work island, home-made cheese and stay-cool keeper, do-it-yourself repairs and microwave browning grill

Editor DUPRÉ COCHRAN

AN ISLAND OF YOUR OWN



Need a work island? Taylor Woodcraft's ready-made island of maple butcher block will solve your storage and work needs with no construction and doubles as a cozy informal dining or buffet table for friends. The three-by-four-foot workspace tops off a versatile storage unit with adjustable shelf for spices and books, a cabinet with pull-out drawer for mixer and food processor, three drawers for linens and utensils, plus an open cookware drawer for large bowls, pots and pans. (Cookware and equipment drawers open to both sides.) $895 (delivery additional).



MAKE YOUR OWN CHEESE

Surprise friends with your own Brie, Camembert, or triple crème cheese, made and served to perfection, since you can control fat, sodium content and aging process.

Everything you need is included in Solait's Kitchen Cheesemakers kit, the "Easy Cheese From Europe" recipe booklet, a hoop for shaping, draining mats, fine-mesh cheesecloth, dairy thermometer and rennet, the enzyme used to make cheese. From Crayon Yard, $25.

Serve your cheese in an unglazed bisque stoneware cheese keeper from Hartstone. Just fill the insulated lid with cool water and it keeps your cheese cool and moist for up to three days. Air holes in the $8\frac{3}{4}$-inch plate and knob on top permit air circulation. $33 at gourmet shops and department stores.

REPAIR IT YOURSELF

If you've got the repairman blues, G.E. has the cure. General Electric Quick Fix System provides 94 of the most commonly requested major appliance repair parts that you can replace yourself. Simple instructions and manuals (keyed to model numbers) are available to help you diagnose and maintain equipment. The system works for appliances up to 10 years old.

SEARING MICROWAVES

Now you can brown meats to perfection in any microwave on Corning's Little Sizzler Browning Grill. The tin oxide undercoating absorbs heat so the preheated cooking surface sears your meat like a skillet. $12\frac{1}{4}$ by $7\frac{3}{8}$ inches, $18.■

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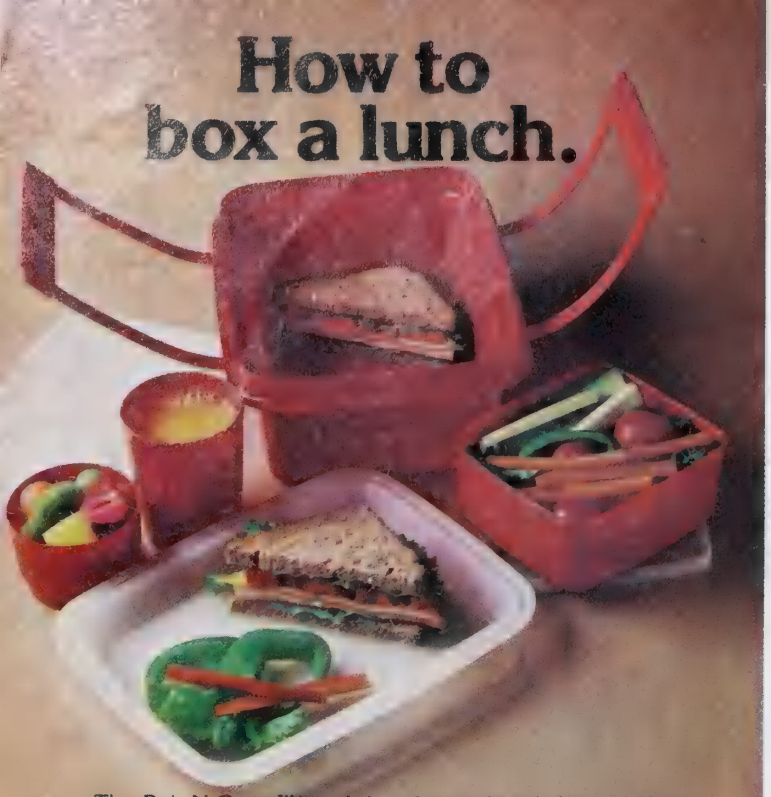
Bringing energy savings home . . . beautifully.

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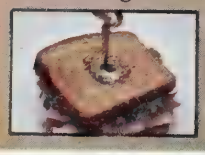
The WHISPERFAN

Homestead Products 114 14th Street, Ramona, CA 92065 714-789-2314

How to box a lunch.



The Pak-N-Carry™ lunch box keeps lunch fresh in four sealed containers packed inside. Lets you prepare ahead, refrigerate overnight. Poppy or brown.



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Tupperware
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2 tablespoons minced shallots
1 1/2 pints heavy cream
2 pounds fresh linguini
salt and freshly ground pepper to taste
2 tablespoons chopped parsley

☐ In large skillet, heat butter. Add shrimp, scallops and shallots. Sauté 1 minute. Add cream and simmer 4 minutes.

☐ Meanwhile, cook linguini *al dente*; drain. Combine linguini and seafood mixture and cook 2 more minutes. Season to taste and garnish with parsley. Makes 6 to 8 servings.

UZIE'S FRESH TOMATO MOZZARELLA

6 ounces mozzarella, sliced
3 tomatoes, sliced
1 cup olive oil
3 tablespoons vinegar
2 tablespoons chopped basil
2 teaspoons Dijon mustard
salt and freshly ground pepper to taste
whole fresh basil leaves

☐ Arrange slices of mozzarella and tomato alternately on serving platter.

☐ Mix together oil, vinegar, basil, mustard, salt and pepper and dribble over mozzarella and tomatoes. Garnish with fresh basil leaves. Makes 6 servings.

LE CIRQUE'S PIGEON WITH ENDIVES

Vinaigrette:
1/4 cup vinegar
1 cup olive oil
salt and pepper to taste

3 Belgian endives, sliced lengthwise
2 tablespoons butter
salt and freshly ground white pepper
juice of 1/4 lemon
dash of sugar
1 14-ounce pigeon, using breast only
1 tablespoon chopped tarragon

RECIPES FROM TREND-SETTING RESTAURANTS

Continued from page 94

Sauce:
2 tablespoons diced, chopped shallots
1 vanilla bean
2 teaspoons butter
1 cup champagne
1 cup fish stock
2 cups heavy cream

☐ Preheat oven to 375°.

☐ Into pot of boiling water, plunge lobster, headfirst, and cook 3 minutes. Remove and roast lobster in baking pan with olive oil 5 minutes. Remove and set aside 10 minutes.

☐ Sauté spinach in 1 tablespoon butter; sauté watercress in 1 tablespoon butter. Reserve.

☐ Split lobster into two parts and remove tail; take off shell from these flesh parts. Clean body section, removing membranes inside. Break claws and remove flesh intact. Reserve lobster meat.

☐ To prepare sauce: In medium skillet, soften shallots with vanilla bean in butter. Deglaze with champagne and reduce. Add fish stock and reduce again. Add cream, stir well and simmer 10 minutes.

☐ *To serve:* Place a bed of spinach and watercress in middle of plate. Arrange body cavity at top of plate. Place split tails below and claw meat at side (*see photo on page 86*). Spoon sauce on top and put remainder on side. Makes 1 serving.

UZIE'S LINGUINI

1/4 pound sweet butter
1 pound medium shrimp, peeled and deveined
1 pound small sea scallops

How to pack a punch.



Prepare, serve and store beverages in this one-gallon Tupperware Pitcher. Push-Button Seal adjusts for storing or pouring. Burnt orange or brown.



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How to keep the crunch.



Keep vegetables crisp in an Easy Crisp® container from Tupperware. Seals out drying air. Special grid stores vegetables above moisture. Come to a Tupperware Party soon for fresh ideas on storing and serving food.



We lock in freshness.
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Continued from page 30

Spring and fall is auction season in Pennsylvania Dutch country—well over a thousand auctions are held, we're told. The biggest event: the annual Pennsylvania Relief Sale held in the cavernous Harrisburg Farm Show building. For a year, Mennonite women labor to create gorgeous quilts, which are put on the block with the proceeds going to support Mennonite missionary work and disaster relief around the world.

Last April, 264 quilts were offered; most sold for between $200 and $500. A double-bed-sized quilt by Mary Martin brought the highest price, $1,650.

The brash auctioneer, Ken Geyer, estimated the crowd at over 5,000. The auction, plus sales of crafts and regional foods including hot apple fritters, strawberry pies and funnel cake, grossed more than $300,000. We were perhaps more impressed with the order and cleanliness.

The area attracts craftsmen who work in traditional styles. We visited toleware painter Mabel Wells at her home near Lancaster. "I buy old tin pieces such as coffeepots, trays and bowls, because it's hard to find a tinsmith now," she said. "Then I clean the surface, paint it black and begin my designs." Most involve

(Continued on page 102)

parsley leaves
sliced cucumber and radishes, made into rosettes

- Prepare vinaigrette by placing in blender 20 seconds.
- In saucepan with fitted lid, gently cook endives in butter, salt, pepper, lemon juice and sugar 60 minutes.
- Broil pigeon breast 5 minutes on each side. Slice very thin.
- Mix 4 tablespoons vinaigrette with chopped tarragon.
- *To serve:* Place endives at center of plate with parsley leaves on side. Arrange pigeon aesthetically, and decorate with cucumber and radishes *(see page 88)*. Gently coat with vinaigrette. Makes 1 serving.

CHANTERELLE'S VEAL CHOPS WITH MUSHROOMS

- **2 ounces chicken-of-the-woods mushrooms**
- **6 tablespoons butter, divided**
- **1 6- to 8-ounce veal chop**
- **2 tablespoons brandy**
- **1/2 teaspoon lemon juice**
- **1/2 cup heavy cream**
- **1 teaspoon glace de viande**
- **1 tablespoon chopped chives**
- **salt and freshly ground pepper to taste**
- **1/4 pound green beans, blanched and warmed in butter**

- In skillet, sauté mushrooms in 2 tablespoons butter.
- In another skillet, sauté veal chop in 2 tablespoons butter until three-fourths cooked, about 4 minutes on each side. Discard butter. Put in 2 tablespoons fresh butter and add mushrooms, brandy and lemon juice. Reduce, then add cream and glace de viande. Reduce again until slightly thickened, then add chives, salt and pepper.
- *To serve:* Place veal chop on plate; pour mushrooms and sauce on top. Garnish with beans. Makes 1 serving. ■

How to save a bunch.



Half-price offer!

Attend a Tupperware Party between June 7 and July 31 and get this Super Seal-N-Serve® Set, suggested retail price $8.49, for just $4.25. Bowl capacity 4 cups. One each, lemon and burnt orange with matching Duo-Seal® closures. Limit: One set per guest.

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IPDA

GARDEN GUIDE

JULY: Planting perennials as borders assures a fresh crop of flowers each spring

By KEN DRUSE



Sweet corn ripens in July

The flower border is in full bloom in July, and many gardeners are rediscovering the lasting beauty of flowering perennials. After years of gardening only with annuals, we're using herbaceous perennials—flowering plants that die each fall and return, bigger and better, each spring. Container-grown perennials' sales are way up. If you haven't tried these dependable plants, some are still available at garden centers for planting now.

JULY GARDEN CHECKLIST

- Boil water for corn before you pick the ears. Freshly picked, cooked corn is an incredible taste treat known only to home gardeners and folks on the farm.
- Greenhouse owners without a place for summering plants outdoors must watch out for high temperatures and dry air. Make sure automatic louvers and fans are working.
- *Colchicums,* autumn-flowering crocuses, should be ordered now for planting in August and September. They bloom in a few weeks and continue into October. For a free catalog from a supplier of rare bulbs, write to John Scheepers, Inc., Dept. HB, 63 Wall St., New York, NY 10005.
- Stake perennials that show signs of bending or falling over.
- Roses should be fed for the last time in late July to help them produce the best late summer flowers. Feeding after July produces new growth that may be damaged by cold weather.

DO ELECTRONIC BUG KILLERS REALLY WORK? ARE THEY ALL THE SAME?

Bug killers *do* work, but they aren't all the same. Several types of units are available. The zappers: devices that lure with ultraviolet light and kill by electrocution. The fan types: These also employ a light lure but suck insects quietly into a watery grave. And there are types that lure with food and kill in either of the two ways. Some units use both light lures and food bait. The zappers are most effective. Homeowners get used to the "zap" noise, but guests may be startled. However, it's easier to tolerate the zap than to get bitten.

This is a case when bigger *is* better. Sears' Craftsman Insect Killer, designed to look like a patio lantern, employs three 25-watt lights and a bait lure. A self-cleaning grid is a useful feature of this model, which controls a one-and-a-half-acre area. It sells for about $200. The unit we used in the test garden (where mosquitoes made nighttime entertaining impossible) was the deluxe model from Emerson Environmental Products. It has two 25-watt, U-shaped tubes, a large electrified grill and a photo cell that automatically turns the unit on at dusk and off at dawn.

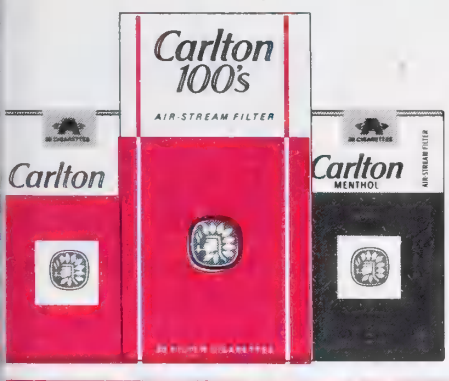
All bug killers should be placed 25 to 50 feet from recreation areas so that insects are drawn away from people. None of them completely destroys all bugs, but they all help. They are completely safe for people and pets.■

SMOKERS

U.S. GOV'T LATEST REPORT:

King, Menthol or Box 100's:

A whole carton of Carlton has less tar than a single pack of...



...KINGS	TAR mg /cig	NICOTINE mg /cig
Kent	12	1.0
Winston Lights	11	0.9
Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2

...100's	TAR mg /cig	NICOTINE mg /cig
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT

Carlton Kings Less than 0.5 0.1
Carlton Menthol Less than 0.5 0.1

Carlton Box 100's Less than 0.5 0.1

Box—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nicotine.

Carlton is lowest.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '81.

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Extra-Clean Dishscrubbing Features.



☐ **High Pressure Multi-Level Wash System.**
KitchenAid dishscrubbing power is greater than all major dishwasher brands because our wash system delivers more water under greater pressure.

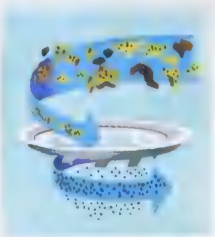
☐ **100% Usable Large Capacity Racks with ChinaGuard.**
No lost loading space because there are no cutouts in the lower rack. You can put deep pots in both racks. Design provides more capacity for truly random loading of dishes and glasses. Exclusive ChinaGuard protects dishes against chipping.





☐ **Sure-Temp Water Heating.**
Insures sanitized cleaning every time. Automatically heats water to approximately 150°F in every complete cycle.

☐ **Built-In Soft Food Disposer.**
Assures sparkling clean dishes without pre-rinsing. Grinds soft foods during drain. Filtration and waste removal system has a self-cleaning filter that's easily removable without service.





☐ **Gentle Forced Air Drying.**
It's safe. With no hot spots on dishes, pots or pans. Unlike other dishwashers, there's no exposed heating element in the dishwasher with the KitchenAid Flo-Thru Drying System.

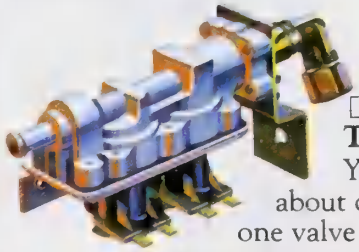
Long-Life Durability Features.



☐ **Porcelain and Steel Construction.**
To protect from scratches, stains, and odors, KitchenAid uses a full steel wash tank with two coats of tough, chip-resistant TriDura® porcelain plus an overglaze. Some dishwashers have a tank or inner door made of plastic.

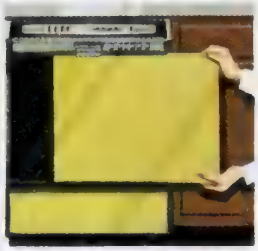
☐ **Heavy Duty ½ Horsepower Motor.**
Most others use a ⅓ horsepower or less. Since a stronger motor strains less, it's a lot less likely to wear out.





☐ **Overflow Protection Twin Fill Valve.**
You don't have to worry about overflowing water. If one valve fails, the other continues to operate and normal dishwasher operation is maintained.

☐ **Reversible Front Panels.**
KitchenAid matches your decor. You can change panels with the stainless steel trim kit with four decorator colors provided plus choose from six optional solid and edged colors for unmatched flexibility.





☐ **Triple Protection Warranty.**
A 1-Year parts and labor Full Warranty on the complete dishwasher. A 5-Year Limited Warranty on the motor. And a 10-Year Limited Warranty on the porcelain tank and inner door.

It's no gimmick. Check these features against any other dishwasher brand. If you find one with all of these dishscrubbing and long lasting features found in the KitchenAid KD-20 dishwashers, we'll buy it for you. Nothing truly compares to a KitchenAid. Offer expires December 31, 1982.

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All prices are approximate.

DECORATING DIARY

● *Pages 13 and 14:* **Luncheon knife,** $51; $285 per five-piece place setting—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Cotton fabric,** $112 per yard and **tulip glazed chintz,** $36 per yard—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. **Tulip watercolors,** $945 each—available exclusively through Alexandra Stoddard, 1125 Park Ave., New York 10028. **Dinner plate,** $580—Royal Copenhagen Porcelain (R), 683 Madison Ave., New York 10022. *The Temple of Flora* by Robert Thornton, published by New York Graphic Society Books, distributed by Little, Brown & Co., Boston. *The Art of the Plant World* by Martyn Rix, published by The Overlook Press, distributed by The Viking Press, New York 10022. **Source for prints**—Ursus Books Ltd. (R), 1011 Madison Ave., New York 10021.

HB MARKETPLACE

● *Page 16 (left to right):* **Olive-cherry pitter**—Zabar's (R), 2245 Broadway, New York 10024. **Strawberry huller, tin and steel**—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **Cook's knife with carbon stainless blade**—Turpan Sanders (R), 386 W. Broadway, New York 10012. **Chinese cleaver** with Super stainless and sharpenable blade—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **Peelers**—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. **Parsley mincer**—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **Safety grater**—Standard Housewares (R), 119-20 Metropolitan Ave., Kew Gardens, NY 11415. **Hand lighter**—Turpan Sanders (R), 386 W. Broadway, New York 10012. **Frying pan**—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **Corkscrew**—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **X-Acto knife** in red, black, orange and gray—Alan Spiegelman (T), 225 Fifth Ave., New York 10001. **Juicer** with cup for juice—Turpan Sanders (R), 386 W. Broadway, New York 10012. **Zester**—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **Egg holer**—Zabar's (R), 2245 Broadway, New York 10024.

CRAIG CLAIBORNE COOKS AT HOME

● *Pages 37 to 41:* **Architect**—William Ellis, AIA, 88 Central Park West, New York 10023. **Contractor**—Willard Norton, Three Mile Harbor Rd., Easthampton, NY 11937. **Kitchen designer and supplier**—Victor Kasner, Colonel Food Service Equipment, 187 Bowery, New York 10002. **Range, #386**—Garland Commercial Industries (M), 185 South St., Freeland, PA 18224. **Microwave oven**—Amana Refrigeration (M), Amana, IA 52204. **Electric wall oven, grill/griddle**—Thermador (M), 5119 District Blvd., Los Angeles 90040. **Freezer and refrigerator**—Traulsen (M), 114-02 15th Ave., College Point, NY 11356. **Under-counter Delfield refrigerator**—Colonel Food Service Equipment, 187 Bowery, New York 10002. **Dishwashers**—Hobart Corporation (M), World Headquarters, Troy, OH 45374. **Custom cabinetry for dish-warming cabinet**—Victor Kasner, Colonel Food Service Equipment, 187 Bowery, New York 10002. **Corian on counter tops**—E.I. du Pont de Nemours & Co. (M), Wilmington, DE.

A GLEAMING WORKSPACE

● *Cover and pages 42 and 43:* **Architect**—James Terrell, Hambrecht Terrell, 401 E. 37th St., New York 10016. **Design and installation**—Florence Perchuk, SVP Kitchen & Bathroom Design, 152 Madison Ave., New York 10016. **Tile on floor, counter, backsplash**—Winburn Tile Mfg. (M), 1709 E. 9th St., Little Rock, AR 72203. **Tile floor design**—Peter Koontz of Mark Hampton, 654 Madison Ave., New York 10022. **Range**—Garland Commercial Industries (M), 185 E. South St., Freeland, PA 18224. **Stainless-steel sink**—Elkay Appliance Service (T), 115 St. Mark's Place, New York 10009. **Main sink faucet**—Chicago Faucet (M), 2100 S. Nuclear Dr., Des Plaines, IL 60018. **Vegetable sink faucet**—American Standard (M), 50 W. 40th St., New York 10018. **Char Broil unit**—Cecil Ware (M), 43-05 20th Ave., Long Island City, New York 11105. **Dishwasher**—KitchenAid (M), 711 World Headquarters Ave., Troy, OH 45374. **Refrigerator; under-counter refrigerator; ice maker**—Sub-Zero Freezer Co. (M), Box 4130, Madison, WI 53711. **Cabinets**—Roseline Products (M), 120 Schmitt Blvd., Farmingdale, NY 11735. **Recessed lighting**—Lightolier Inc. (M), 11 E. 36th St., New York 10016. **Light over center island**—Ann-Morris Antiques (T), 239 E. 60th St., New York 10022. **Alvar Aalto stools**—International Contract Furnishings (T), 305 E. 63rd St., New York 10021. **Antique factory stools**—Ann-Morris Antiques (T), 239 E. 60th St., New York 10022. **Antique table**—Maya Schaper (R), 239 Columbus Ave., New York 10023. **Napkins**—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., New York 10021. **Poppies in straw vase and oyster basket on far counter**—Madderlake (R), 816 Madison Ave., New York 10021. **Antique crock with antique utensils and baskets**—Salou (R), 425A Columbus Ave., New York 10024. **Basket**—Gordon Foster (R) (T), 1326A Third Ave., New York 10021. **"A Sky" painting over banquette**—Alex Baker, 30 W. 69th St., New York 10023.

A WARM, PERSONAL GREENHOUSE KITCHEN

● *Pages 44 and 45:* **Industrial stove**—Vulcan-Hart Corp. (M), PO Box 696, Louisville, KY 40201. **White porcelain antique stove**—Magic Chef (M), King Edward Ave., Cleveland, TN 37311. **Ice maker**—U-Line Corp. (M), Box 23220, 8900 N. 55th St., Milwaukee 53223. **Dishwasher and mixer**—KitchenAid Division, Hobart Corp. (M), Troy, OH 45374.

SOCKO COLOR ADDED TO FLORIDA HOUSE

● *Pages 46 to 49:* **Designer**—Laurinda Spear, Arquitectonica, 4215 Ponce de Leon Blvd., Coral Gables, FL 33146; (305) 442-9381. **Floors**—Tropical Tile (M), 3632 NW 37th Ave., Miami 33142. **Paint**—Sherwin-Williams (M), 101 Prospect Ave. NW, Cleveland, OH 44101. **Refrigerator**—Sub-Zero Freezer Co. (M), PO Box 4130, Madison, WI 53711. **Cook top**—Jenn-Aire (M), 3035 Shadeland, Indianapolis 46266. **Dishwasher**—KitchenAid Division, Hobart Corp. (M), Troy, OH 45374. **Cabinets**—Formica (M), Subsidiary of American Cyanamid, Wayne, NJ 07470. **Lighting**—Lightolier (M), 346 Claremont Ave., Jersey City, NJ 07305. **Orchids and plants**—The Orchid Mart (R), PO Box 161402, Miami 33116.

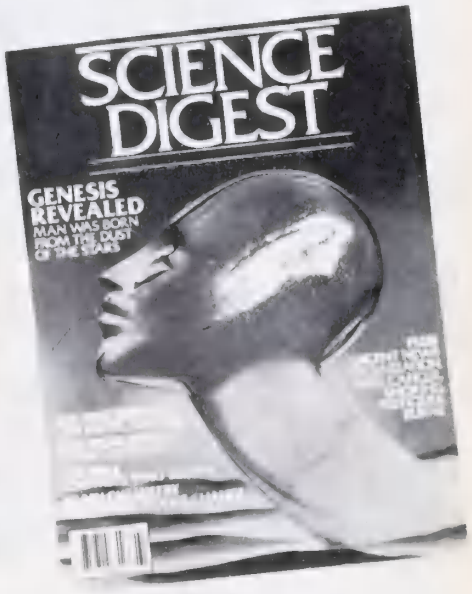
33 WAYS TO GIVE YOUR KITCHEN THE WORKS

● *Page 50 (left to right):* **Unglazed stoneware garlic cellar,** 4½ inches high, 5-inch diameter, by Boston Warehouse; **Instant Brick Oven #315-0069,** with 10-inch-high cloche, 11½ inches in diameter—Williams-Sonoma (MO), PO Box 3792, San Francisco 94119; (415) 652-1515. **Kitchen Controller with 3-channel alarm, digital clock** can be programmed to turn applianaces on and off, functions as calculator that converts English into metric and vice versa, 7½ inches long, 4 inches wide—for retail source, write or call The West Bend Co. (M), PO Box 278, The West Bend, WI 53095; (414) 334-2311. **Clock #622-831 with Roman numerals,** 10¼ inches in diameter, 1¼ inches deep—for availability, write or call Howard Miller Clock Co. (M), Zeeland, MI 49464; (616) 772-9131. **Wallpaper #CC55185**—for retail source write, Birge Wallcovering (M), 2775 Broadway, Buffalo, NY 14227. **Robot-Coupe food processor** chops up to 2 pounds of meat and holds 4 cups of liquid—for retail source, write or call Robot-Coupe International Corp. (M), East Norwalk, CT 06885; (800) 243-6027. **Window Pane wallpaper #730-KJ0065,** Katja Collection—for retail source, write Carefree Wallcoverings (M), Chase Hill Rd., PO Drawer 513, Westerly, RI 02891. **Espresso and cappucino machine**—Spiegel (M.O.), Customer Service, PO Box 927, Oak Brook, IL 60521. **Drinkmaster #936,** 3 speeds, 19⅞ by 7 by 6⅞ inches wide—Hamilton Beach (M), 59 Mill St., Waterbury, CT 06720 at Hammacher Schlemmer (R), 147 E. 57th St., New York 10022. **Casserole #5064**—for retail sources, write Re-

(Continued on page 106)

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Continued from page 97

bright flowers and fruit. In 1979, the United States Postal Service reproduced four of her pieces on commemorative 15¢ stamps. She sells through craft shows, charging prices that begin at $15 for pie plates, $45 for baskets and $75 for trays.

We drove into the hills north of Lancaster to see Ivan Barnett's primitive-style, animal-form weather vanes, which have appeared on White House Christmas trees. He sells at craft shows, as well as through gift catalogs issued by the Smithsonian Institute, Winterthur Museum and Colonial Williamsburg. Small items are about $10 and prices for large pieces climb to $600.

Arlene France was a most captivating surprise. She's one of the few Americans practicing *scherenschnitte*, the Swiss and German art of cutting black paper into amazingly animated silhouettes that are mounted on white paper and framed. Miss France's fairy-tale characters, ballet dancers, animals and singing children fetch $10 at craft shows; her more intricate designs, approximately two-by-three-feet large, are $600.

A genial photographer named Mel Horst showed us his Folk Art & Crafts Museum, an appealing complex fashioned from weathered wood and stone he salvaged nearby. The museum exhibits his collection of farm tools, tinware, Frakturs, redware and quilts. He sells informative booklets ($2 each) about traditional crafts along with those by local artisans. For instance, a black tin lamp runs $29.50; copper and brass lanterns, $32 to $92, depending on their size. Redware Christmas decorations are $4 to $30.

Several artisans work on the premises. We saw Neeltje Hain demonstrate the intricate finger work required to make bobbin lace. She also spins and dyes flax into linen, then weaves it into a variety of items. You can buy her blue, gold or red

colonial-style place mats, four for $24. Her scarves are $50 apiece.

For accommodations, you can't do better than the recently restored 187-year-old Cameron Estate Inn. Set amid 15 acres of woodland, the place is blissfully quiet. Jeff and Kelly Coleman, the enthusiastic young innkeepers, maintain a high-yield vegetable garden, an English garden and herb garden to provide guests with fresh vegetables at dinner, fresh-cut flowers and sweet-scented potpourri in their rooms. The spacious rooms are charmingly fitted with brass beds or antique four-posters, colonial-style furniture and Oriental rugs. Eight of the 14 rooms have working fireplaces, and on chilly evenings, Mrs. Coleman offers

Wright's Ferry Mansion has been restored and furnished to represent a prosperous Quaker household of the 1700s.

to light them for her guests.

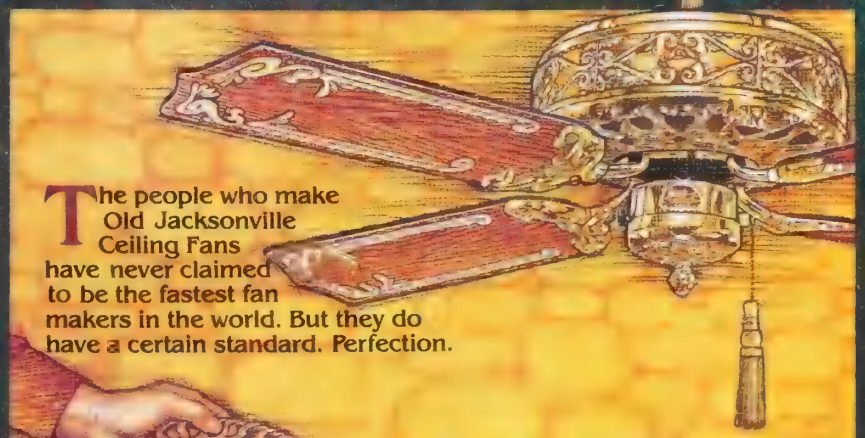
The lawn is flanked by three trout streams. A couple of old footbridges cross over them, leading to stately English walnut trees, tiger lilies and a luxurious carpet of bachelor's buttons. You're welcome to fish for your supper—raccoons come by and do it all the time. Jeff will clean, then cook the trout to suit your taste. Or you might prefer his elegant selections such as brandied ham steak with apricots and raisins, soft-shell crabs sautéed in herb butter with a julienne of fresh vegetables on top, or scalloped veal sautéed with artichoke hearts and capers. Entrée prices range from $9 to $11.75.

Double occupancy runs $40 to $80 per night. No TV or telephone disturbs the tranquility; a fresh fruit and pastry breakfast is included.

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(Continued on page 105)

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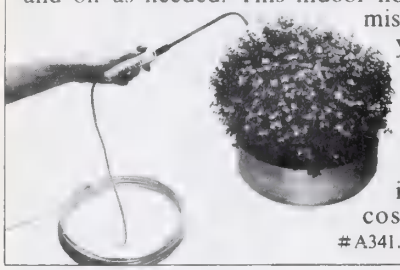
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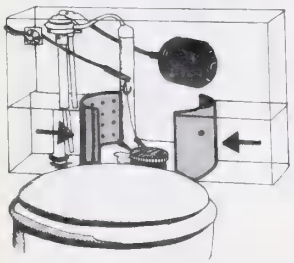
WATERING WHIZ

Do your houseplants run you ragged, back and forth, trip after trip, watering can in hand? There *is* an easier way: with an indoor garden hose you can water them all in a single trip. This 50′ vinyl hose readily attaches to any household faucet. From there you just take the water where you want it—an easy-control handle allows you to turn a splashless stream of water on and off as needed. This indoor hose comes with a snap-in misting attachment, so after you water the roots you can spray the foliage and wash away the dust accumulation that impairs a plant's health as well as its beauty. The complete indoor garden hose kit costs just **$11.00** ($1.95) #A341.



TOILET SANITY

A government study shows that 45% of the water used by the average American family gets flushed down the toilet. That is 90 gal. per day for the family of four. Such extravagance is unconscionable. The conventional flush toilet uses 5 to 8 gal. of clean fresh water each flush, when 2.5 to 3 gal. is sufficient. What can we do about this insanity? Use toilet dams. Putting a dam in the tank saves 1/3 to 1/2 the flush without reducing the toilet's effectiveness. (It doesn't reduce the *pressure* of the flush, just the amount of water used.) Putting dams in all your toilets could cut your overall water use (and bill) up to 20%—a vital savings in the parts of the country now affected by drought and a sensible step for everyone to take. For **$11.00** ($1.95) #A259, we can supply first-quality toilet dam units made of stainless steel and thermoplastic rubber. It comes with a 5-year limited warranty. It requires no tools (or special effort) to install.



TRUTH ABOUT THERMOSES



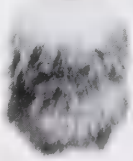
Stores today are full of foam or plastic insulated thermoses because they are inexpensive and they survive hard use. But their performance is nowhere near as good as the old-fashioned vacuum bottle. A vacuum insulates better than any material can. In the case of the Uno-Vac thermos, this means keeping the contents piping hot or chillingly cool for a full 8 hours or more. Best of all, there is no glass to break. This vacuum bottle is made of stainless steel, so it is virtually unbreakable. A dual-choice to provide either a bottle neck for beverages or a widemouth jar for soups, stews and ice cubes. The drinking cup is insulated. A comfortable handle makes carrying easy. These 1 quart thermoses cost **$45.00** ($2.95) #A479.

GIVING DUST THE BRUSH



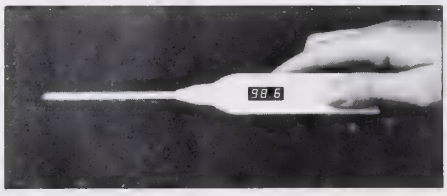
Saving energy means paying attention to the small things around the house—like the refrigerator coils. Once these coils become coated with dust, the efficiency of your refrigerator drops dramatically, especially during the summer when refrigerators work hardest. Simply cleaning the coils—and keeping them clean—can reduce your refrigerator's electric consumption as much as 10%. This brush, angled and with tapered bristles, is designed to clean deep in the coils where vacuum cleaners and dust cloths won't reach. It is a full 27″ long with 12″ of bristles and a sturdy 15″ wooden handle. It also keeps dust off the baseboard heaters and radiators. It costs only **$8.00** ($1.95) #A427.

DUST MAGNET



If we ever compile a book on *The Old Ways That Were Better Ways*, we will certainly include a chapter on the lambswool duster. This remarkable implement originated, the best we can tell, in 19th-century England where it quickly put the feather-duster to shame. On its own it actually attracts and holds dust like a magnet. The static charge in the lambswool causes dust literally to leap off surfaces where it has accumulated, making this just the thing for dusting bric-a-brac, china, crystal, pictures and other fragile items. When soiled just wash it in warm soapy water. Let it dry, fluff it out and store it, hanging from a conveniently located hole at the end of its handle. We are happy to offer a 20″ authentic lambswool duster for **$8.00** ($1.95) #A163.

ELECTRONIC THERMOMETERS



The common mercury-in-glass medical thermometer is a rather primitive tool. It is hard to see the narrow column of mercury in the prismatic glass, even harder to read the exact temperature designation. There is also the problem of breakage, in use and between uses. No wonder doctors and hospitals have been so quick to switch to the new electronic technology. They do not need to be held in place a long (60 seconds vs. 3 minutes), and the temperature—to a tenth of a degree—is displayed in a digital readout. An electronic thermometer with a package of 10 disposable probe covers is **$35.00** ($2.95) #A455. The unit is housed in white plastic and powered by 2 button batteries (included). The semi-flexible probe, the tube containing the leads to the thermistor unit at the tip, is virtually unbreakable. The thermometer as a whole cannot be immersed in liquid, but the probe can be cleaned with soap-and-water or alcohol.

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Continued from page 103

at Groff's Farm Restaurant, a stone farmhouse dating from 1756. Betty and Abe Groff (he tends to the meats) serve Tuesday through Saturday. There are two dinner seatings, 5 and 7:30, by reservation only. Everybody is served the same fare at individual tables. For $13.50 you get hickory-smoked, home-cured ham, prime rib of beef and Chicken Stoltzfus (roast chicken in cream sauce and flaky pastry), local potatoes, two in-season steamed vegetables with browned butter, fresh fruit salad, lettuce with hot bacon dressing, farm relishes, chocolate cake, cracker pudding and a choice of fruit pies. Eat all you want.

After dinner, Betty autographs her books *Good Earth & Country Cooking* (1974) and *Country Goodness Cookbook* (1981). She'll take chatty visitors down to the cellar and share a little of Abe's homemade red wine.

Last year, the Groffs bought and restored Cameron Estate Inn, and they've arranged a charming shuttle service between their places; a horse and carriage during the summer, horse and sleigh in winter. Along the way, you might pass an Amish man in his horse-drawn buggy, a reminder that you're passing through one of the friendliest, most down-home spots in America.

If you're planning to make a trip to Lancaster or any of its surrounding towns, write The Pennsylvania Dutch Visitors' Bureau, Dept. HB7, 1799 Hempstead Rd., Lancaster, PA 17601 for a detailed brochure of the city's offerings. Enclose $1 and a self-addressed, stamped envelope.■

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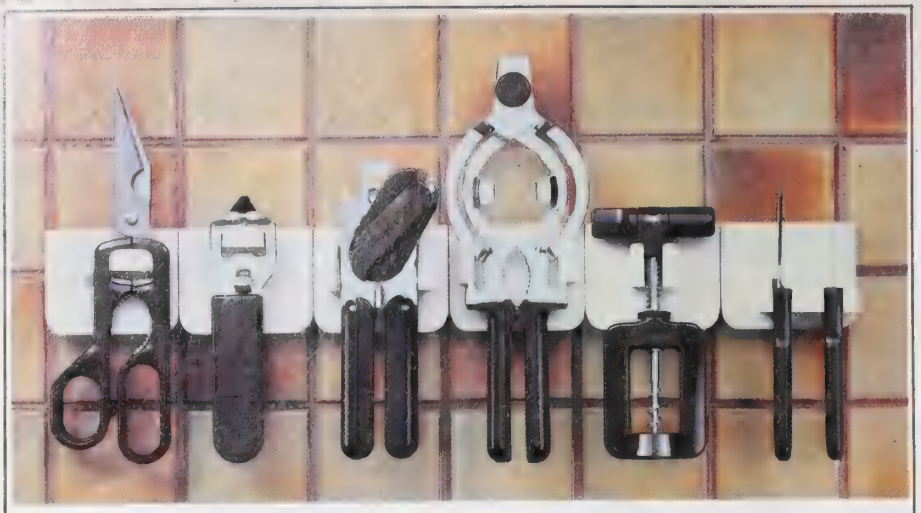
Knox Unflavored Gelatine has no artificial ingredients. But it does have lots of nitrogen, just what houseplants commonly need to flourish.

Just mix one envelope of Knox with one cup of very hot tap water to dissolve. Then slowly add three cups of cold water to make a quart of liquid. Prepare only as much of the mixture as you plan to use at one time. Once a month, use the Knox mixture as part of your normal watering pattern and you'll see amazing results as we have shown above.

And here's another important fact to remember. To help your plants grow, they need to be periodically repotted into larger pots using a standard potting soil.

For fuller, greener plants, nourish them with Knox.







KITCHEN GADGETS TO MAKE CHORES EASIER!

End kitchen drawer clutter . . . stop searching for kitchen tools that seem to elude you. Here's a stylish new collection from Europe that keeps each wanted item in its place with its own modular wall rack. Each item is a separate unit; hang them grouped as shown, or separate them and keep them where they are most handy. Of course, you may buy just the units you want now, and add on later. Each wall rack can be mounted on a wall or door with self-stick pads (included) or mounted with screws (*not* included). All tools are made of Solingen stainless steel and handles are of polypropolyne plastic. From the left, we offer "Multi-Scissors" that have comfort-grip handles, will cut through poultry bones, open jars and bottles with their metal "teeth" built into the handles, and remove soda pop caps — $17.95 + $2. shipping/handling/insurance ($19.95 each). Next, the "Multi-Opener", chrome-plated, a perfect tool for lifting off bottle caps, spiking holes in juice cans, prying off lids of jelly jars, and even a prong to make a pouring spout for condensed milk — $7.95 + $2. shipping/handling/insurance ($9.95 each). Third from left, "Super Can Opener", one of the best around, with two gears to drive the cutting blades, never leaves a ragged edge, has angled handles for easier grip AND has a hole-punch for pouring, a lip for prying off lids and a bottle cap remover, plus chrome plating — $11.95 + 2. shipping/handling/insurance ($13.95 each). Next, a "Jar and Bottle Opener" that is extraordinary! It opens any size jar with its plier-like grip or even the tiniest tube with a grip in its handle. It has a bottle opener, prys lids off, and a variety of plier-like openings for different sizes; it's also chrome plated — $8.95 + $2. shipping/handling/insurance ($10.95 each). Now, a great "Corkscrew", eases corks out without strain, with a self-extracting automatic twist and pull action, chrome plated — $11.95 + $2. shipping/handling/insurance ($13.95 each). At the far right, a perfect duo, the "Peeler and Knife Set". The peeler has a ground edge swivel blade for peeling veggies, etc; the paring knife has a 2½" hollow ground blade, practically the most used tool in your kitchen; both form a perfect set on one rack, both have non-slip handles — $11.95 + $2. shipping/handling/insurance ($13.95 set). And you can **SAVE $22.75** by ordering the complete set as shown for **just $56.95** + $3. shipping/handling/insurance ($59.95 each complete set).

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PRODUCT INFORMATION

Continued from page 101

vere Copper & Brass Inc. (M), Revere Ware Division PO Box 250, Clinton, IL 61727. **Grab-its ramekins**—for retail source, write or call Corning Glass Work (M), Houthton Park, Corning, NY 14830; (607) 974 9000. **Tile wallpaper #730-KJ0183** from Katja Collec tion—for retail source, write Carefree Wallcovering (M), Chase Hill Rd., PO Drawer 513, Westerly, R 02891. **Mixing bowl,** 12-inch diameter; **batter bowl,** quarts, both finished natural American stoneware i cinnamon, cobalt, gray, hand decorated—for availabi ity, write or call The Great American Stoneware Fac tory (M), 919 N. Michigan Ave., Suite 2501, Chicag IL 60611; (312) 280-8811. **Measuring pin of rock ma ple** measures in inches and centimeters; 10, 15 or 2 inches long—for retail source, write Rowoco (M Warehouse Lane Rd., Elmsford, NY 10523. **Plus Tw #PT09 wallpaper** from the Marimekko 2" Collectio is paper-backed washable vinyl, $20.95 per roll—fo availability write or call, Motif Designs, 15 Beechwood New Rochelle, NY 10801; (914) 576-1700. **Toaste #T2100** has end controls, 15½ by 6½ by 3½ inche wide at base—for retail information, write Proctor Silex (M), 1016 W. 9th Ave., King of Prussia, P 19406; Attn: PR Dept.

● *Page 51:* **Lamp from AN Series**—Conran's (R), 16 E. 54th St., New York 10022; write or call House Dansk (M), 4385 N.E. 12th Terr., Fort Lauderdale, F 33334; (305) 565-0003. **Double boiler #AC112-10 an saucepan #C19-18**—Cuisinarts (M), 411 W. Putnam Greenwich, CT 06830; (800) 243-8540. **Lilac oven m** from the Sherbert Collection—Kangaroo (M), 27 Fla mingo Plaza, Hialeah, FL 33010; (305) 883-8570. **Can isters**—Vandor Imports (M), 690 4th St., PO Bo 7661, San Francisco 94150; (415) 982-2450. **Tile wal paper #730-KJ0183** from Katja Collection—for reta information, write Carefree Wallcoverings (M), Chas Hill Rd., PO Drawer 513, Westerly, RI 02891. **Doubl boiler and saucepan of thick heavy aluminum** wit fused dark gray coating, tinned cast-iron handles an plain aluminum lids; 3-quart and 4½-quart capacity Williams-Sonoma (MO), PO Box 3792, San Francisc 94119; (415) 652-1515. **Plus Two #PT09 wallpape** washable paper-backed vinyl, from the Marimekko Collection—for availability, write or call, Motif De signs (M), 15 Beechwood, New Rochelle, NY 1080 (914) 576-1700. **Electric kettle #KE720 with easy-t pour spout**—General Electric (M), Housewares an Audio Business Division, 1285 Boston Ave., Bridg port, CT 06602. **Clear plastic containers**—Hamma plast Inc. (M), 301 Route 17, Rutherford, NJ 07070 Bazaar de la Cuisine (R), 1003 Second Ave., New Yor 10022; D. Crosby Rose (R), 1117 State St., Sant Barbara, CA 93101. **Window Pane wallpaper #730 KJ0065** from the Katja collection, $13.99 per roll Carefree Wallcoverings (M), Chase Hill Rd., P Drawer 513, Westerly, RI 02891. **Food prepare #K5SS,** 16⅛ by 10⅞ by 14½ inches, solid state spee control, stainless-steel bowl, dough hook and stainles steel whip in Almond, White and Harvest Wheat KitchenAid Division, Hobart Corp. (M), Troy, O 45374; (513) 335-7171; Attn: Consumer Inquiries **Utensil basket**—Stone Ridge Dishes (R), PO Box 21 Adamsville, RI 02801; Metro Arts (MO), 32 Hampde St., Springfield, MA 01103. **Flatware, Helariou Line**—Anacapa Corp. (M), 25933 Frampton Ave Harbor City, CA 90701; (213) 325-9131. **Wallpap #1571**—Laura Ashley (R), 714 Madison Ave., Ne York 10021. **Juicer in white only**—for retail informa tion, write Braun Appliances U.S.A. (M), division The Schawbel Corp., 281 Albany St., Cambridge, M 02139. **Casserole**—Farberware (M), subsidiary Kidde Inc., Dept. PIC, 1500 Bassett Ave., Bronx, N 10461; (212) 863-8000.

COUNTRY RETREAT FOR COUNTRY COLLECTORS

● *Pages 54 and 55:* **Architect**—Peter Paul Muller, 7 Meeting House Ln., Southampton, NY 11968. **Co tractor**—Jacqueline Scott Associates Ltd., Box 32 Wainscott, NY 11975. **Landscape Designer**—The Bay berry, Amagansett, NY 11930. **Designer**—Gary Crai 333 E. 69th St., New York 10021.

● *Pages 56 and 57:* **Windsor chairs, lantern, benc**

antiques—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Crib quilt, Windsor chair, spongeware, redware, rag carpet, checker board, baskets, ferkins, coffee table, drop leaf table, cupboard, all antiques and accessories**—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Framing of quilts**—Graphic Arts Gallery NYC (R) 1603 New York Ave., New York 10028. **Upholstered furniture**—Thomas DeAngelis and Co., Inc. (T), 1228 Second Ave., New York 10021. **Joanna fabric on upholstered furniture**—Hinson & Co. (T), 979 Third Ave., New York 10022. *(Bottom left):* **Quilts and reproduction quilt rack**—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Stained cabinets** custom made by Jacqueline Scott Associates Ltd., Box 321, Wainscott, NY 11975. **Tiles**—Petoello's (R), 919 N. Highway, Southampton, NY 11968. **Wooden bowl**—Bird in Hand Antiques (R), Main St., Bridgehampton, NY 11932. **Baskets and accessories**—Thomas K. Woodard (R), 835 Madison Ave., New York 10021.

Page 58: **Houselights sheet** for bed ruffle by Martex (M)—Sheets & Co. (R), 89 Main St., Southampton, NY 11968. **All furnishings and linens except curtains**—Thomas K. Woodard (R), 835 Madison Ave., New York 10021.

Page 59 (top): **Antique eagle appliqué crib quilt, mid-19th century from Pennsylvania; Urns of Flowers quilt, c. 1860 on bed; painted cupboard, bench, rocking chair, antique European pillow shams, pillows made from antique quilt pieces**—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Kemp fabric and wallpaper,** MacDougal fabric on settee—Hinson & Co. (T), 979 Third Ave., New York 10022. **Settee upholstery**—Kern's Upholstery (R), Main St., Sag Harbor, New York 11963. *(Bottom):* **Stenciling** by Virginia Teichner, PO Box 844, New Canaan, CT 06840.

THE EVER-CLEVER SLIPCOVER

Pages 60 and 61: **Room design**—Barbara Littman ASID, 480 Harrison Ave., Highand Park, NJ 08904. **Slipcovers**—executed by Mojax Upholstery Co., 156 French St., New Brunswick, NJ 08901. **Capri Canvas Stripe fabric in blue,** 50 inches wide, 100 percent cotton, water repellent, $27 per yard—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Bowl, vases, plate**—Manhattan Ad Hoc Housewares (R), 842 Lexington Ave., NYC 10021. **Flowers**—ZeZé, 398 E. 52nd St., New York 10022. *(Bottom left):* **Slipcover**—designed by Sybil Levin Interiors, 339 E. 57th St., New York 10022. **Upholstery**—executed by Celia Roth, 244 E. 84th St., New York 10028. **Royale taupe fabric** on 57 ground, 58 inches wide, 100 percent cotton, $56.25 per yard; **Natural Ottoman welting fabric,** 54 inches wide, 100 percent cotton, $22.50 per yard—Tressard Fabrics Inc. (T), 979 Third Ave., New York 10022.

Page 62: **Room design**—Mario Buatta, 120 E. 80th St., New York 10021. **Idriss Texture fabric on sofa,** 50 inches wide, 59 percent spun rayon/41 percent cotton—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Floral Bouquet and Border Print on armchair and pillows,** 48 inches wide including two 8-inch borders, 100 percent cotton chintz, $44.25 per yard—Lee/Jofa (T), 979 Third Ave., New York 10022. **Floor**—by Robert Jackson. **All accessories and furnishings**—available through Mario Buatta.

Page 63 (top): **Room Design**—Mario Buatta, 120 E. 80th St., New York 10021. **Floral Stripe fabric,** 54 inches wide, 100 percent cotton, $39 per yard—Rose Cumming Chintzes (T), 232 E. 59th St., New York 10022. **All accessories and furnishings**—available through Mario Buatta. *(Bottom right):* **Floral Bouquet and Border Print including two 8-inch borders on armchair,** 48 inches wide, 100 percent cotton chintz—Lee/Jofa Fabrics (T), 979 Third Ave., New York 10022. **All accessories and furnishings**—through Mario Buatta.

Page 64: **Room design**—John Robert Moore II, 41 E. 68th St., New York 10021. **Sofa fabric**—Clarence House (T), 40 E. 57th St., New York 10022. **Yellow fabric on ottoman**—Lee/Jofa (T), 979 Third Ave., New York 10022. **Floral fabric on club chair**—Rose Cumming (T), 232 E. 59th St., New York 10022. **Leopard fabric**—Scalamandré (T), 950 Third Ave., New York 10022. **Silver wallpaper**—Charles Gracie (T), 979 Third Ave., New York 10022. **Hand-painted floor**—

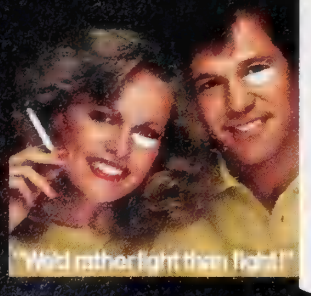
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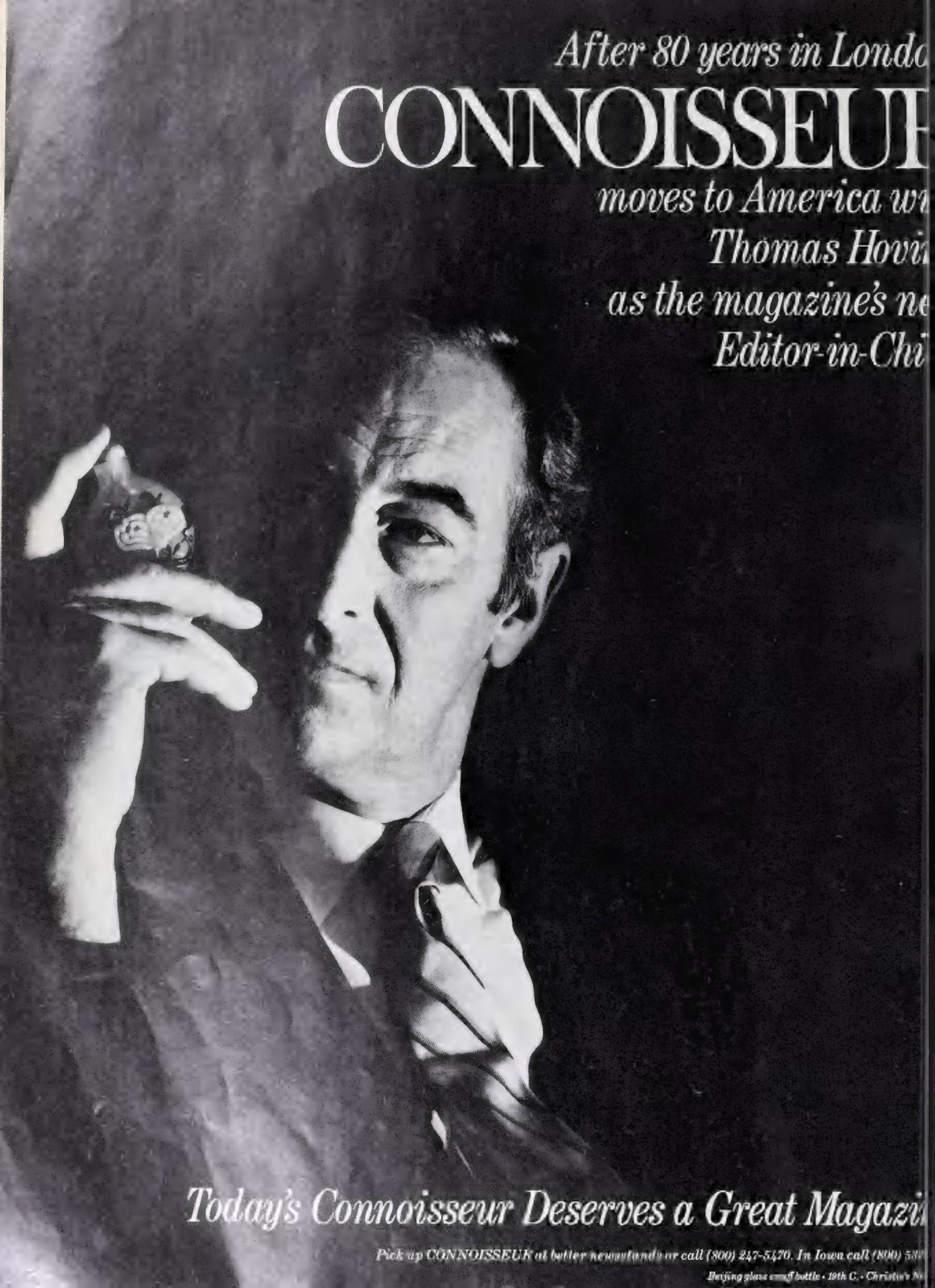




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PRODUCT INFORMATION

Continued from page 108

Robert Jackson.

Page 65 (top): **Honey Bee curtain fabric**—Paterson-Piazza (T), 979 Third Ave., New York 10022. **Tablecloth fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Floral chintz**—F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Green fabric on slipper chair**—Clarence House (T), 40 E. 57th St., New York 10022. **Pink check on arm**—Alan Campbell (T), 979 Third Ave., New York 10022. *(Bottom):* **Slipcover**—designed by Susan Zises Green of Susan Zises Interiors, 500 E. 77th St., New York 10022; executed by Designway (T), 230 E. 59th St., New York 10022. **Wicker fabric,** 100 percent cotton, $33 per yard—Woodson Wallpaper (T), 979 Third Ave., New York 10022. **All accessories**—available through Susan Zises Green, Susan Zises Interiors, 500 E. 77th St., New York 10022.

Page 66: **Room design**—Barbara Littman ASID, 380 Harrison Ave., Highland Park, NJ 08904. **Slipcovers**— Mojax Upholstery Co., 156 French St., New Brunswick, NJ 08901. **Wicker chaise**—Casa Bella (T), 979 Third Ave., New York 10022. **Wicker table**—Rattendig Inc. (M), 410 E. 62nd St., New York 10022. **Terry cloth for window treatment and on chaise and pillows**—Crown Tuft Mfr. (M), 152 Madison Ave., New York 10016.

Page 67: **Room design**—Arthur Ferber, 16 W. 16th St., New York 10011. **Bismark blue 60 fabric on sofa and chaise,** 51 inches wide, 100 percent cotton, $66 per yard; **Nimitz pastel fabric on pillows,** 55 inches wide, 100 percent cotton, $66 per yard; **Nizam fabric on pillows and dining chairs,** 51 inches wide, 64 percent cotton/36 percent rayon, $57 per yard—Manuel Canovas (T), 979 Third Ave., New York 10022. **Slipcovers**—Designway (T), 230 E. 59th St., New York 10022. **Rag rug**—Saxony Carpet Co. (T), 979 Third Ave., New York 10022. **Dining chairs and table**—Knoll International (T), 655 Madison Ave., New York 10021. **Floor lamp and leather screen**—Karl Springer (T), 306 E. 61st St., New York 10021. **Two lacquered cylinder tables**—Uncommon Design (T), 1064 Second Ave., New York 10022. **Black pyramid ashtray**—Lorin Marsh Ltd. (T), 979 Third Ave., New York 10022. **Large crystal ball**—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Turquoise vase and pedestal**—available through Arthur Ferber (T), 16 W. 16th St., New York 10011. **Flowers**—ZeZé (R), 398 E. 52nd St., New York 10022.

ALL-AMERICAN DECORATING

Pages 74 to 77: **Rumanian rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **All food**—Loaves & Dishes (R), Main St., Sagaponack, NY 11962. **Flowers**—Artistry in Flowers (R), 29 Hampton Rd., Southampton, NY 11968.

GOOD IDEAS FROM SIX RESTAURANTS

Pages 83 to 89: **Le Madrigal**—216 E. 53rd St., New York 10022; (212) 355-0322. **Mr. Chow**—324 E. 57th St., New York 10022; (212) 751-9030. **Maurice**—Hotel Parker Meridien, 118 W. 57th St., New York 10019; (212) 245-7788. **Uzie's**—1444 Third Ave., New York 10028; (212) 744-8020. **Le Cirque**—58 E. 65th St., New York 10021; (212) 794-9292. **Chanterelle**—89 Grand St., New York 10013; (212) 966-6960.

Page 86: **Red and dark blue plates**—Fitz and Floyd (M), 225 Fifth Ave., New York 10010.

KITCHEN GEAR

Page 92: **Storage island** #KI 3648, 36 by 48 by 36 inches high; optional pot rack with lid rack and spice shelf GPR 48—$165 Taylor Woodcraft (M), PO Box 45, S. River Rd., Malta, OH 43758. **Kitchen Cheesemakers Kit**—Crayon Yard (M), Seven Five Daggett St., New Haven, CT 06519. **Cheese Keeper**—Hartstone (M), 299 Ridgedale Ave., Hanover, NJ 07936. **Quick-Mix System**—General Electric (M), Appliance Park, Louisville, KY 40225; available at local appliance dealers and home centers. **Microwave browning grill**—Corning Glass Works (M), Corning, NY 14830. ■

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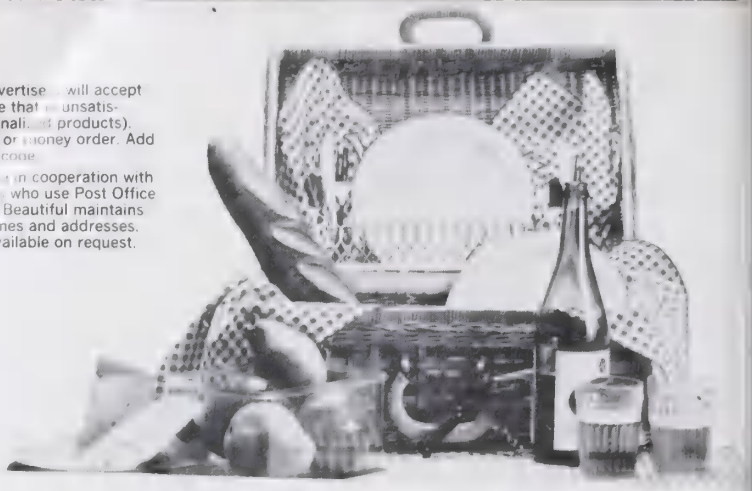
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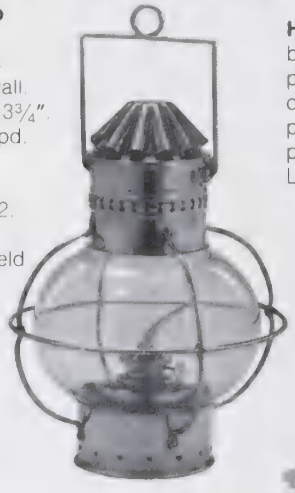
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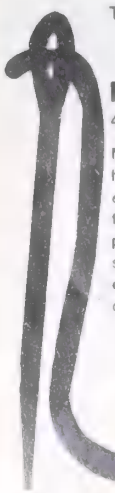
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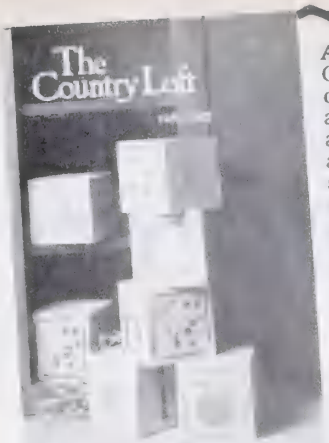
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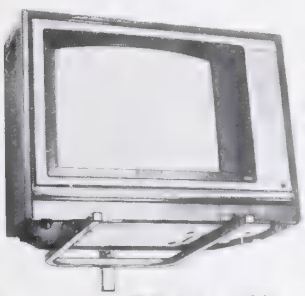
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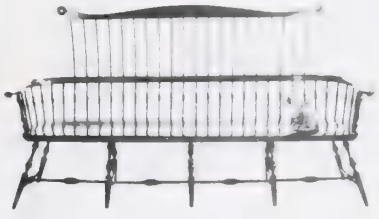
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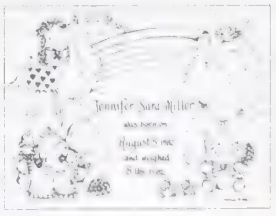


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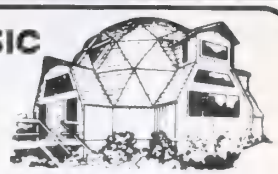
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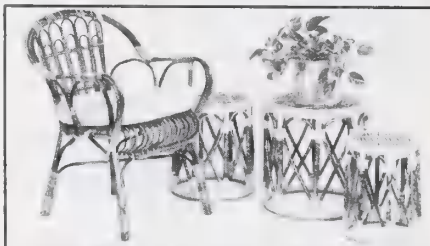
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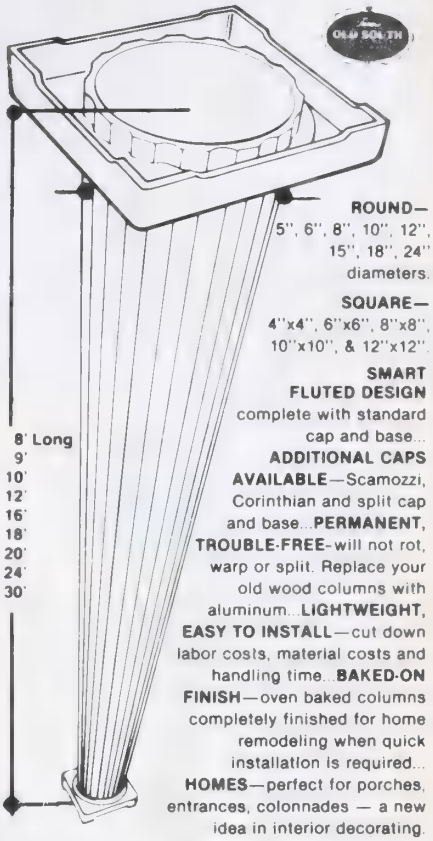
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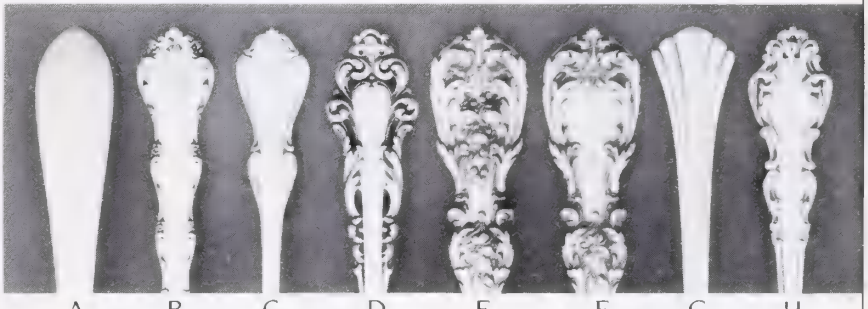
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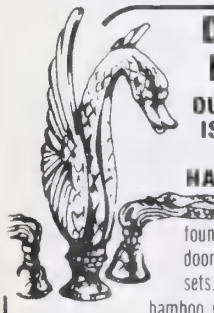
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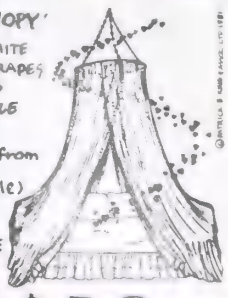


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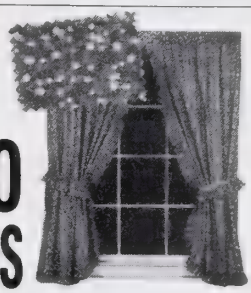
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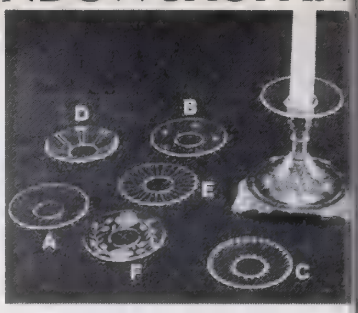
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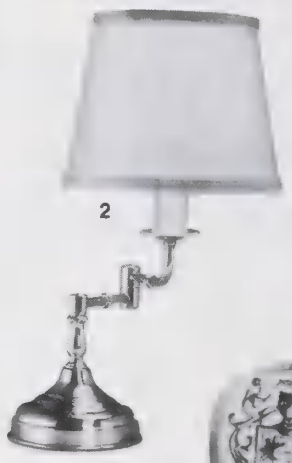


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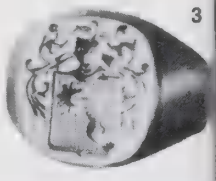
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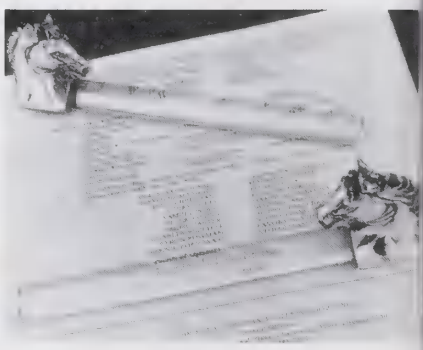


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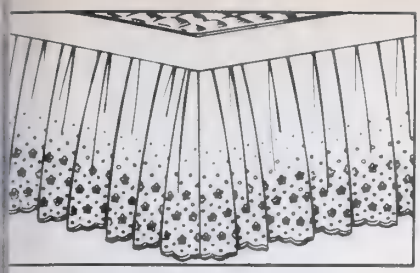


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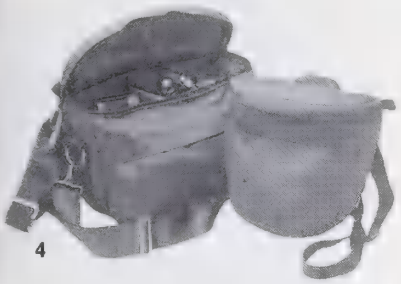
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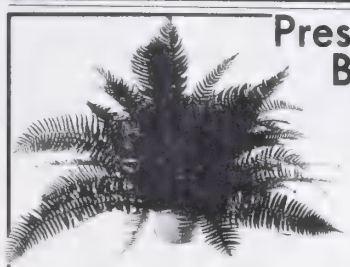


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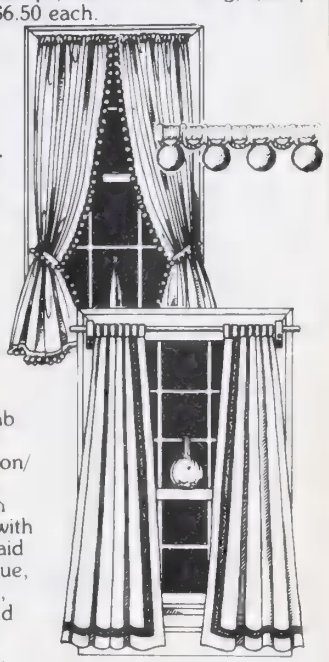
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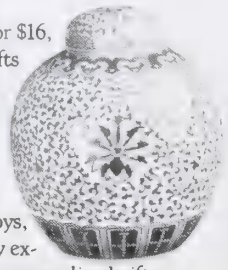
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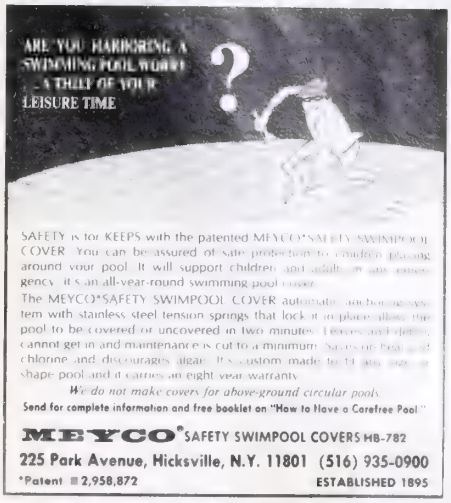
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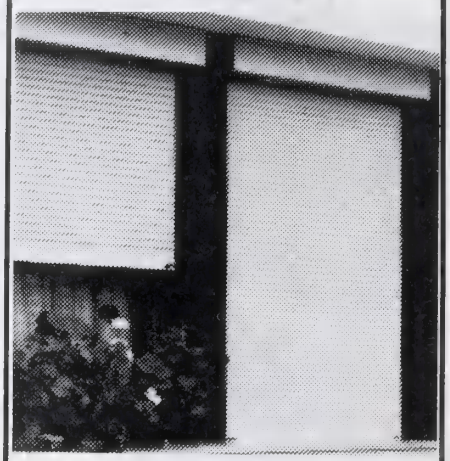
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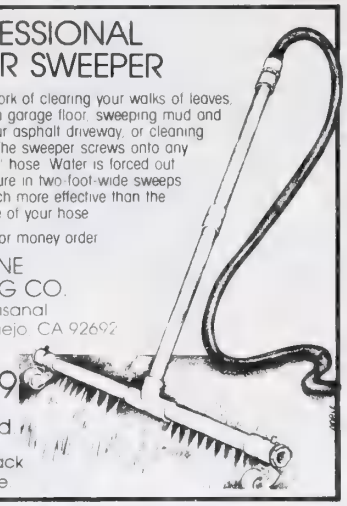
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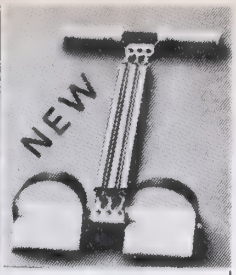
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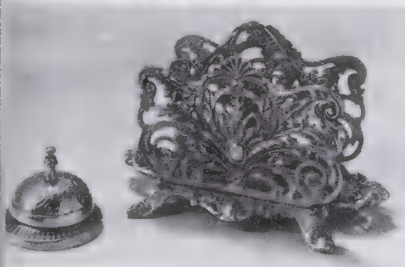


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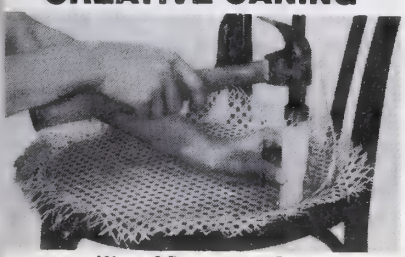
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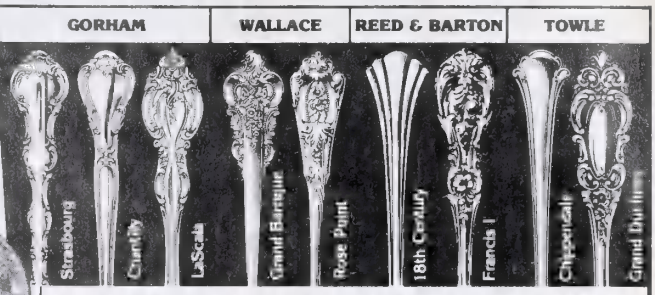
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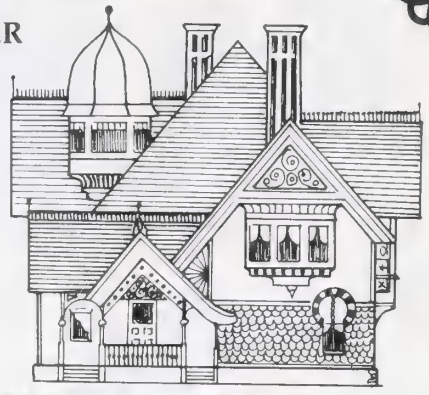
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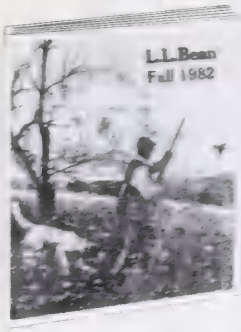
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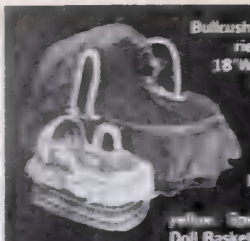
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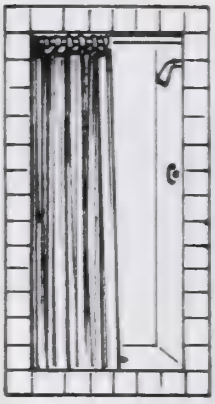
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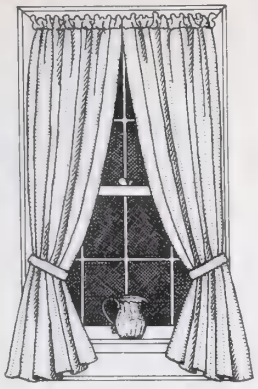
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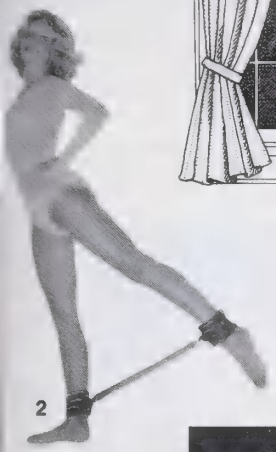
2 Hard-To-Find Stall Shower Curtain White, ivory, yellow, gold, light pink, burgund light blue, rust, brown and black. 48" x 78". Ex heavy gauge mildew and bacteria resistant vin $18 postpaid, MC, Visa welcome. Brochure 5 Surrey Shoppe Interiors, 665 Centre S HB782E, Brockton, MA 02402

3 "Soft Light". Metal floor lamp is making hea lines with its oblong, shirred shade. Off-wh 10"h x 13"w. Sleek design finished in brass a rests from 44" high to 55". $35, $5 post. Wonde ing where to buy this beauty? We'll keep you in t dark no longer. Patrick B. King & Assoc., Ltd HB7E, Box 3581, Mdse. Mart, Chicago, IL 6065

4 Grass Roots Advice About Green houses. Send $2 for Janco's all new 48-pa color catalog. 100 all-aluminum models for a site, any budget. Choose regular or factory-sea insulated glass. Expand living space. Cultiva your growing interests. Janco Greenhouse HB-7E, 9390 Davis Ave., Laurel, MD 20707

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2



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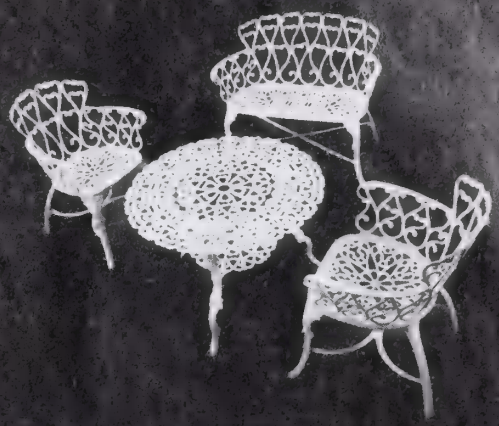
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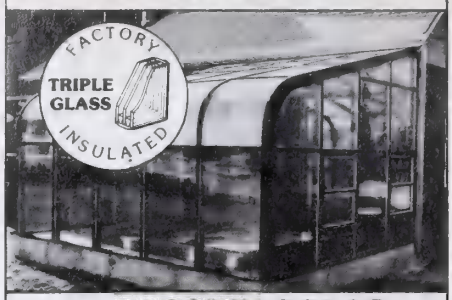
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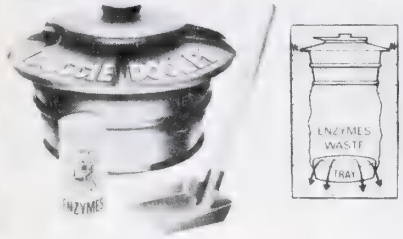
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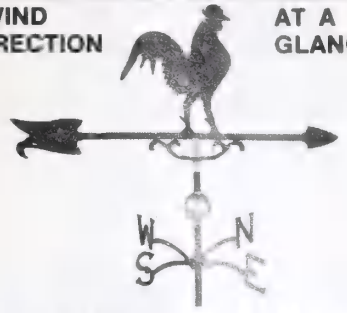
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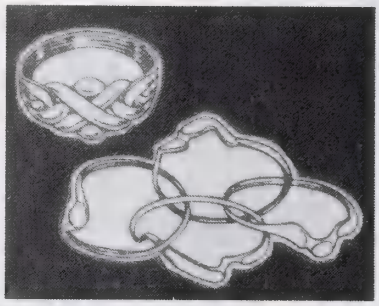
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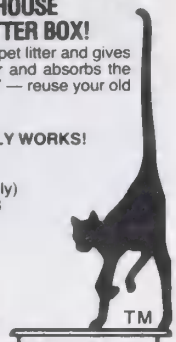
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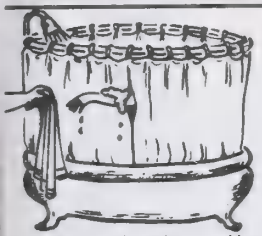
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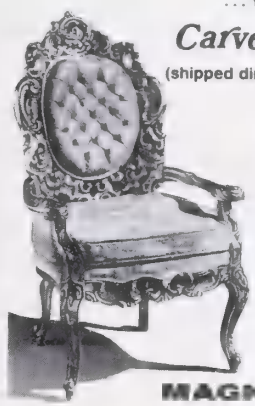
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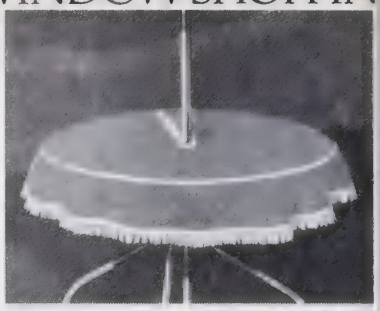
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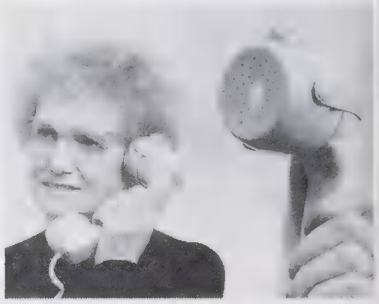
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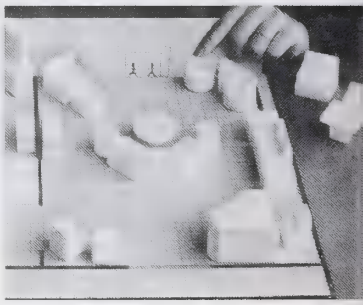
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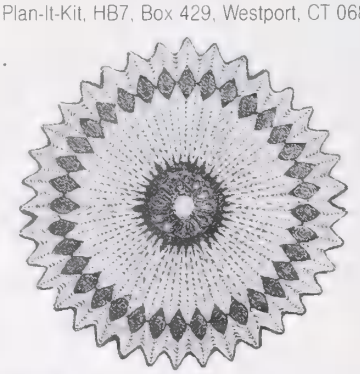
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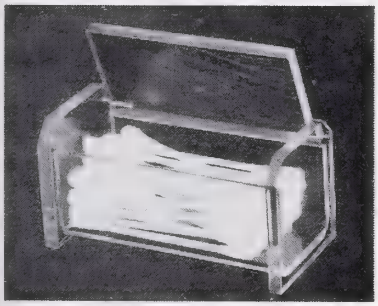
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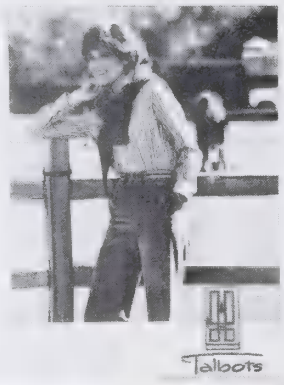


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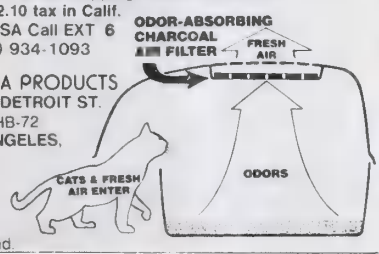
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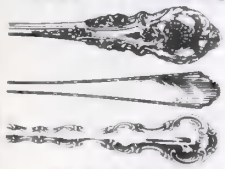


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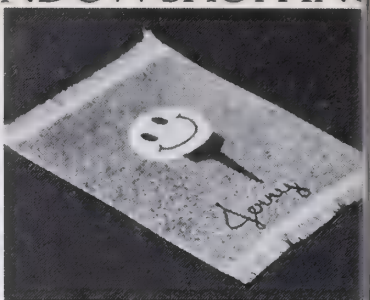


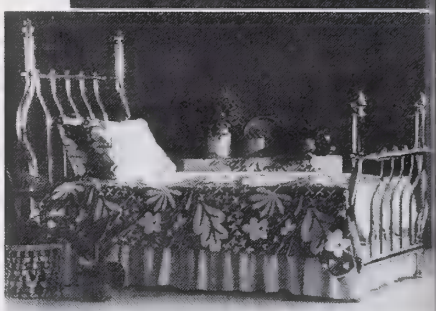
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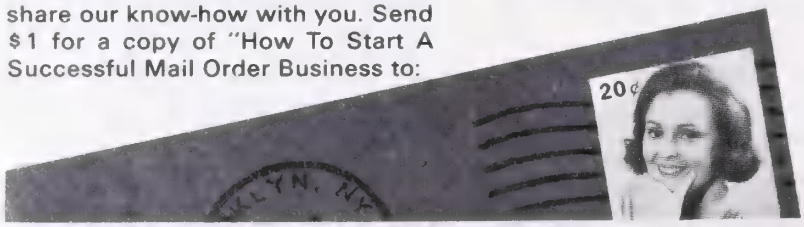
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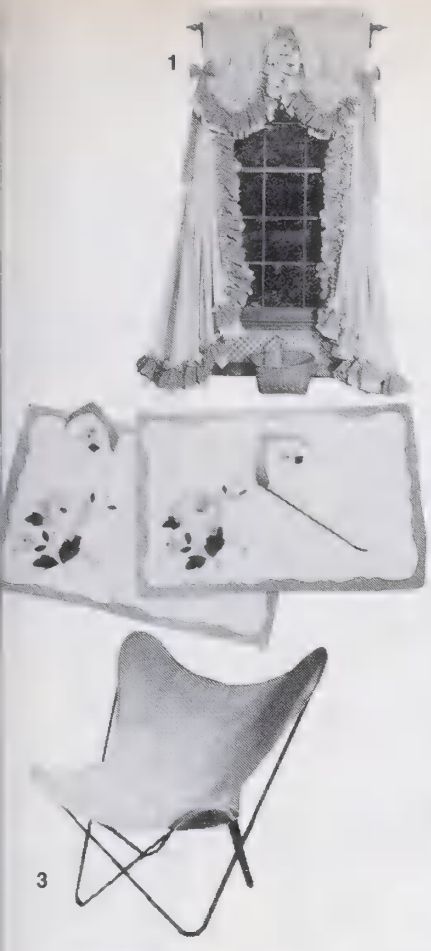
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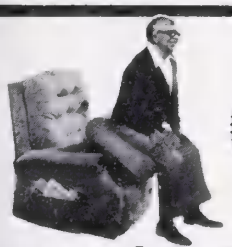




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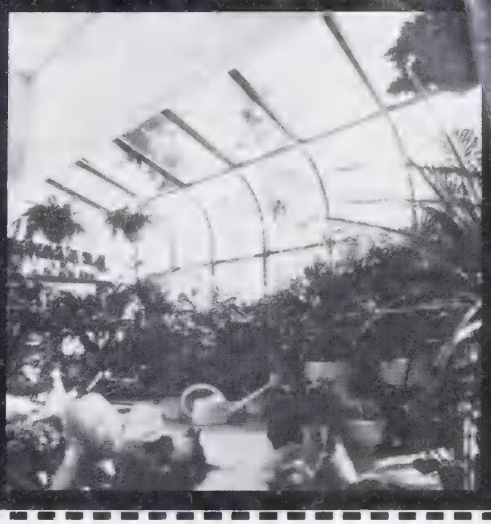
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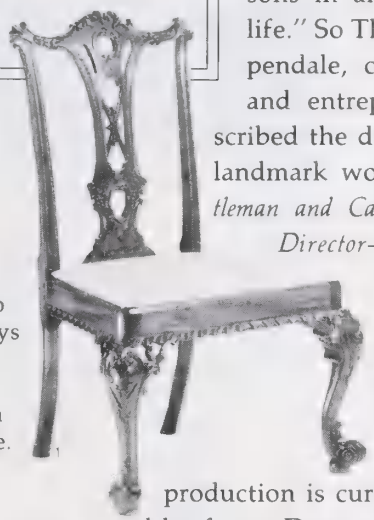
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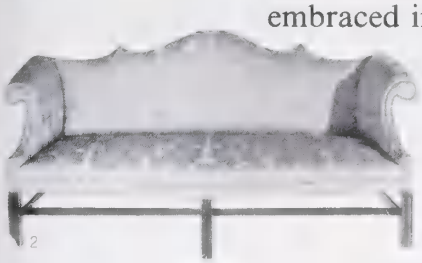
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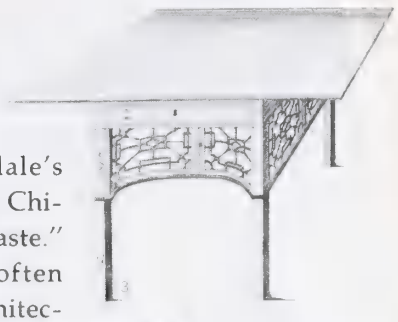
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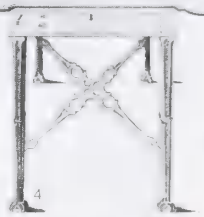
This American Chippendale camelback sofa is not as long or as high as the English version.

Chippendale's forms embraced influential styles

But what was it that made Chippendale pieces so popular in their day—and *The Director* so widely accepted? First and foremost, the Chippendale patterns embraced the most influential styles then in existence: in Chippendale's words, "the Gothic, Chinese and Modern taste." The Gothic, most often found in church architecture up until the 18th century, had begun to surface in domestic architecture in the early 1700s. Its influence appears in Chippendale furniture's scrolled finials and sweeping arches. The Chinese style, which was experiencing a renaissance as a result of the Englishman's mania for collecting porcelains, shines forth in delicate fretwork and pagoda-style pediments. (The "ball and claw" foot, though it never appears in any of Chippendale's editions of *The Director,* is still considered a signature touch and may be derived from the Chinese symbol of evil—a dragon grasping a pearl.) What Chippendale referred to as the "modern taste" is actually French, a rococo style derived from Louis XV. Its hallmarks? "Ribbon" back chairs, ornamental molding and delicate curves. Though Chippendale drew from all *(Continued next page)*

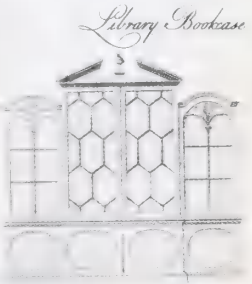






Breakfast Tables

From the pages of *The Director*—two breakfast tables, one with a stretching rail *(bottom)*, one with a shelf and fretwork *(top)*.



Library Bookcase



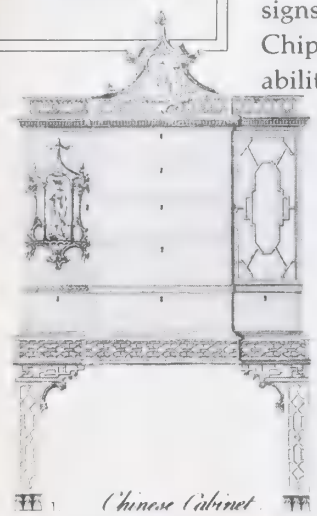
Inspired by a plate in the 1762 edition of *The Director (top)*, this mahogany china cabinet has the applied fretwork characteristic of Charleston, N.C.

COURTESY THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM 2. COURTESY ISRAEL SACK INC.3-5. ILLUSTRATIONS FROM *THE GENTLEMAN AND CABINET MAKER'S DIRECTOR* BY THOMAS CHIPPENDALE, COURTESY OF COOPER-HEWITT MUSEUM LIBRARY, THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF DESIGN 6. COURTESY MUSEUM OF EARLY SOUTHERN DECORATIVE ARTS, WINSTON-SALEM, N.C.

Chippendale's Cabinetmakers Were Early Interior Designers

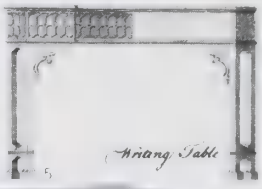
(Continued from page 127)

three styles, he did not, however, produce anything true to the periods and countries involved. (Since most Englishmen had never been to the Orient, for instance, no one cared that the designs were a little "off.") Rather, Chippendale's charm lay in his ability to combine all of these influences in a single piece and to apply them to a wider range of furniture than ever before—not only the usual chairs and beds, but shelves, mirrors, frames and clock cases as well.



What Chippendale described as a "very genteel" Chinese cabinet has a typical pagoda pediment, center and side drawers.

Chippendale's designs were also well suited to the British lifestyle. Working out of their London offices on St. Martin's Lane, Chippendale and his staff (estimated to include as many as 22 craftsmen in 1755) functioned as full-fledged interior designers, hanging curtains and wallpaper as well as turning out furniture. To quote Chippendale: "Of all the arts which are either improved or ornamented by architecture, that of cabinet-making is not only the most useful or ornamental, but capable of receiving as great assistance from it as any whatever."



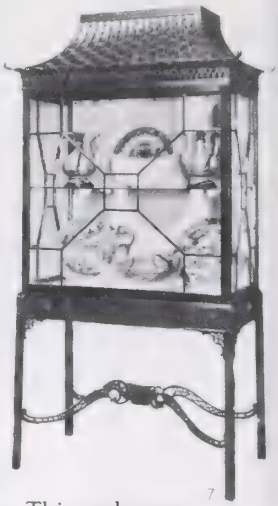


The 18th-century upper classes were dedicated correspondents. Writing tables in this design *(top)* could easily be transformed into chests of drawers.

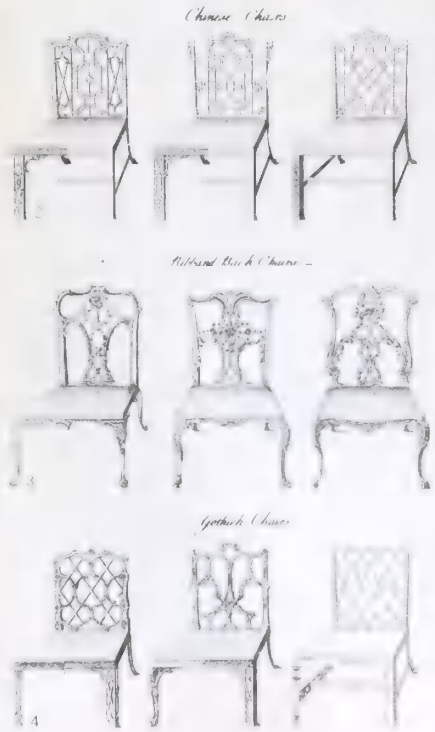
Geared to a wealthy public fond of cards and collecting, Chippendale pieces included numerous gaming and writing tables, china cabinets and bookcases with wood or glass doors to shield against dampness. Most were executed in mahogany, which had replaced the scarcer, softer (and more worm-prone) walnut as the choicest wood. Frequently brought over from Jamaica and Honduras as ballast on ships, the close-grained mahogany was ideal for Chippendale's intricate designs.

Just as English cabinetmakers exercised some freedom in executing Chippendale's patterns (*The Director* even offered alternative leg designs and fretwork), American craftsmen adapted the styles and scale. In fact, their pieces can often be identified by regional touches—a diamond motif on the splat of New York area chairs, for instance—showing how Americans made the Chippendale style their own.■

—*Editor* KATHLEEN MAHONEY



This mahogany display cabinet with pagoda-shaped top and fretwork, circa 1765, is English Chippendale at its finest.



CHIPPENDALE CHAIRS

The three styles inherent in Chippendale furniture are illustrated by these chairs from *The Director*. The top row of Chinese designs, Mr. Chippendale hoped, would "improve that taste or manner of work"; the middle and very French "ribband" back chairs were "the best I have ever seen," and the bottom are "Gothick" chairs whose feet and ornaments could be altered.

Origins of Style is the first of a three-part series.

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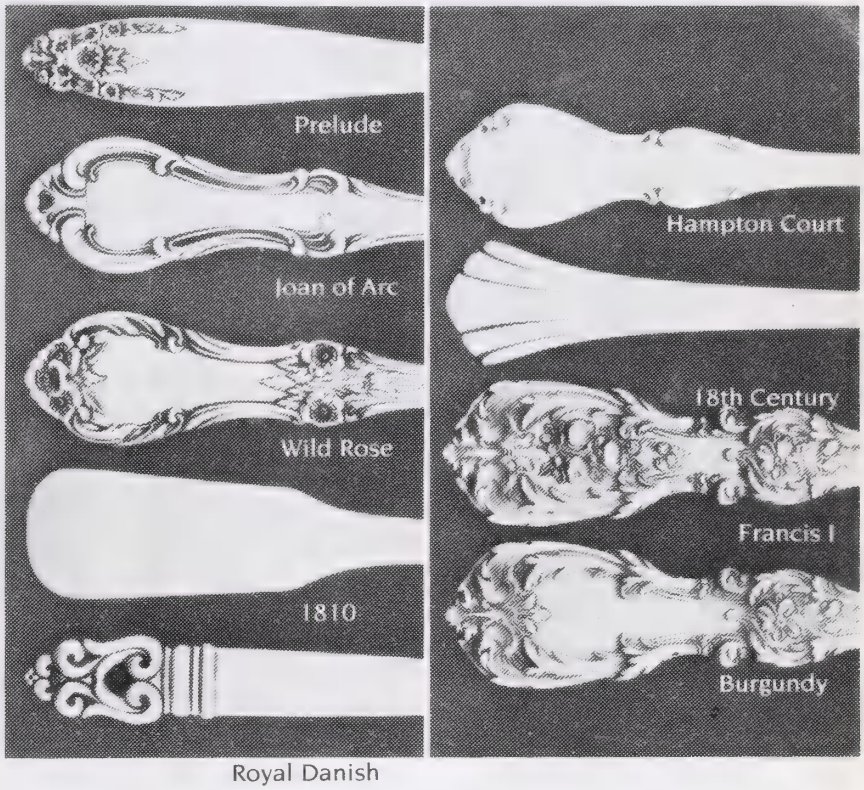
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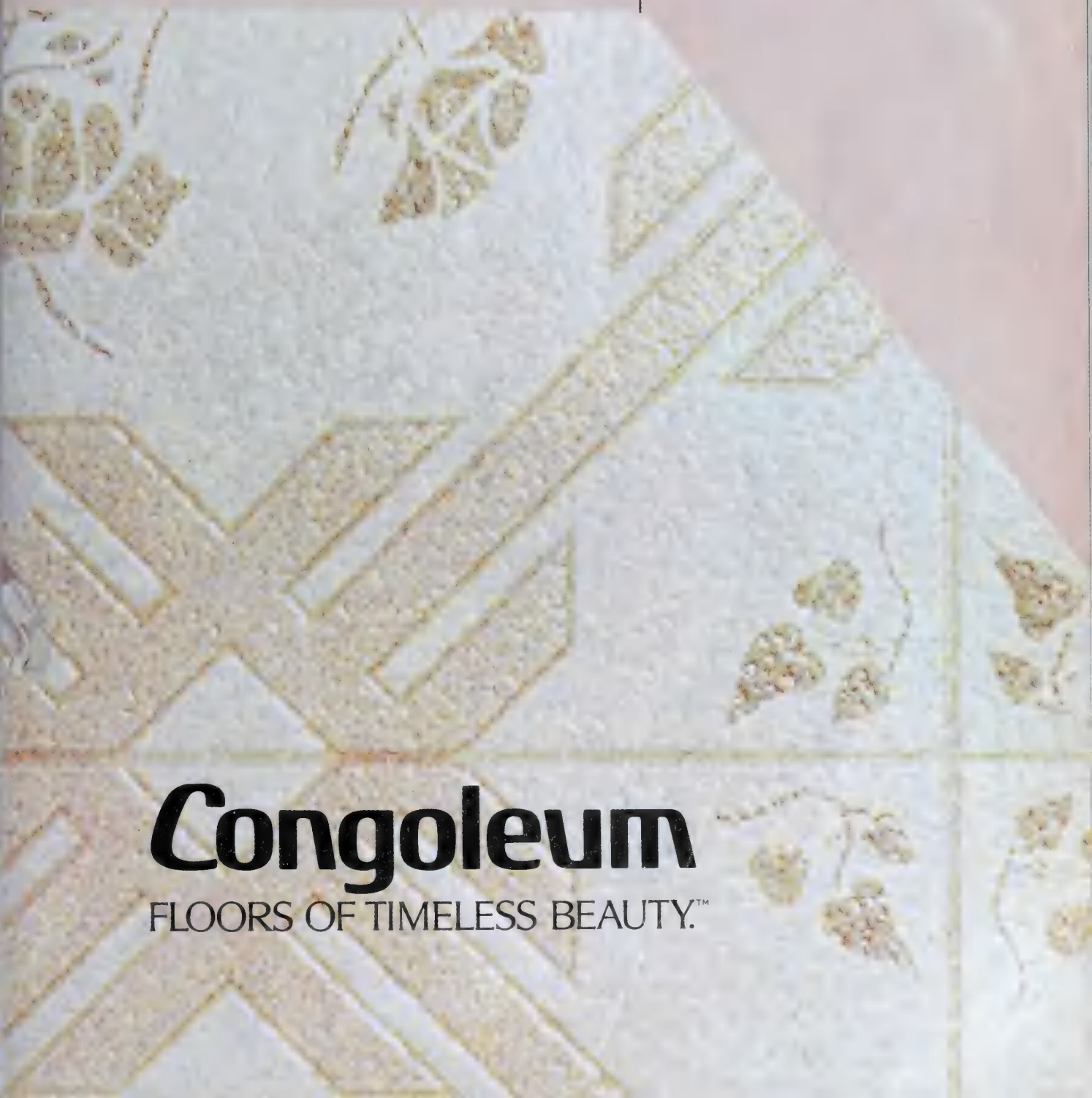


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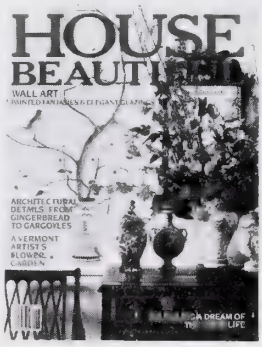
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On the cover: *Painted branches arch gracefully across the wall mirroring real dogwood and cherry blossoms in this spacious, gardenlike foyer, furnished with 18th-century antiques. The bouquet reveals floral designer Zibby Tozer's admiration for English gardens and flower arranging. "English people seem to be born knowing how to mix many different flowers," says Mrs. Tozer, who has combined the branches with snowballs, parrot tulips, poppies, blue iris, lilies and anemones. For more about the current fascination with wall art, see page 68. Editor, Beverly McGuire. Photograph by William P. Steele.*

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Robert and Mathilde, fresh from riding in a Peugeot 505S for 3,000 miles on one of the most horrendous roads in the world.

It is late afternoon. The rain has turned to a cold drizzle. In the gloom, a mud-spattered car pulls off the road and stops in front of a small, nondescript building.

Men in blue lab coats hurry over to the car and open the doors. The driver's seat is empty. There are no human beings in the car.

Orders from under the road

The place is a Peugeot testing facility in Europe. The road, so brutal that Peugeot will not subject human test drivers to the ordeal. In their place... robots.

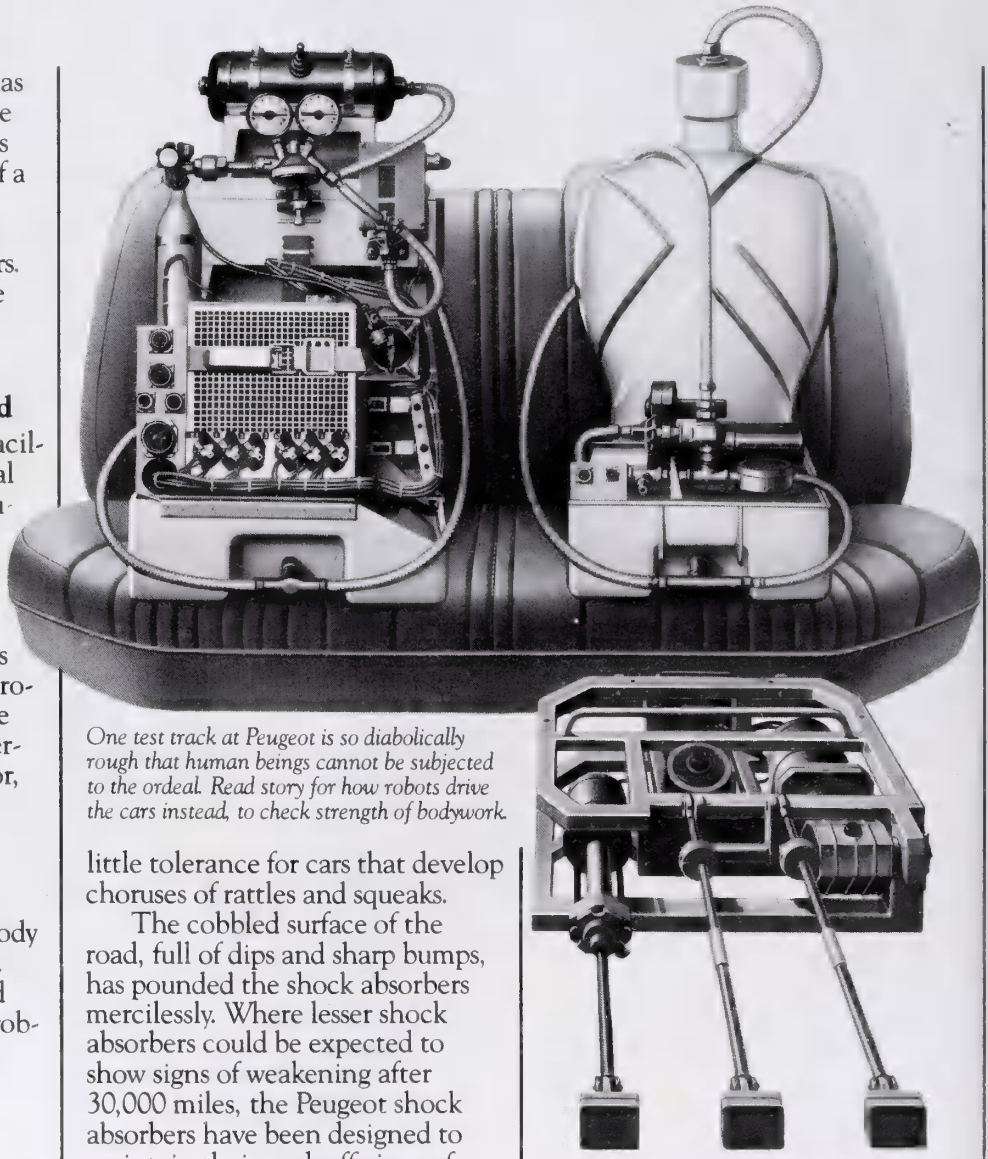
For 3,000 torturous miles, the robots have been under the command of a computer. Orders were sent to the car via an electromagnetic cable buried under the road. The "driver" robot has operated the steering, the accelerator, the clutch, the brakes.

A merciless pounding

The car is a Peugeot 505S. Its body is welded rigidly in 4,032 places. The robot testers have punished the body along this vile road, probing for weaknesses. Peugeot has little tolerance for cars that develop choruses of rattles and squeaks.



Sections of Belgian pavé that pound cars mercilessly are replicated on robot test track.



One test track at Peugeot is so diabolically rough that human beings cannot be subjected to the ordeal. Read story for how robots drive the cars instead, to check strength of bodywork.

The cobbled surface of the road, full of dips and sharp bumps, has pounded the shock absorbers mercilessly. Where lesser shock absorbers could be expected to show signs of weakening after 30,000 miles, the Peugeot shock absorbers have been designed to maintain their peak efficiency for 60,000 miles of normal use.

Inside a tough car... soft touches

Lest all this talk of Peugeot's toughness and durability mislead the reader into thinking of the car as some crude, range-riding vehicle, now is a good time to step inside the car.

The interior of the Peugeot 505S teems with soft touches. The seats welcome you like an old friend. They have no jouncy springs; in their place is polymerized foam, molded to the shape of the human anatomy under the guidance of physiologists.

A pleasant surprise; this is a *true* 5-seater, with room in the back for adult-length legs and adult-height heads.

The heating and ventilating system can be directed to play cool air across your face while simultaneously bathing the rest of you in warm air—a great help in keeping a driver fresh and alert on long trips in the winter.

The radio is a marvel of electronic wizardry. It will automatically search the dial for stations, pause a few seconds at each one so that you can sample the program, then move on to the next station unless you order it to stop.



A Peugeot winning the car-breaking Bandama Rally in Africa, 1978. The almost eerily smooth suspension helps make Peugeot the best-selling car on the continent, which has some of the roughest roads in the world.

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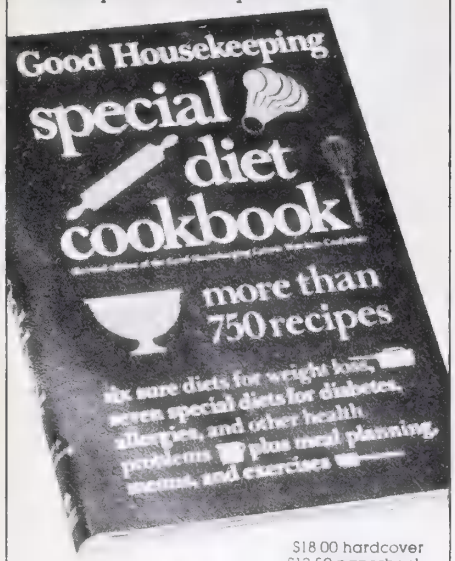


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"How do women cope with the fast pace of career, family and personal life?"



I'm often asked how I manage to cope with the fast pace of a busy career, family and personal life. And since each of us has our own way of successfully surviving in today's frenetic world, I find myself asking the same question of women I meet. "Cope? I don't," my most remarkable friends confess (which may be what endears me to them). Even the most seemingly in control women feel they never live up to their inner expectations.

I've never met a veritable superwoman (the very image conjures up a cape-clad figure who leaves work via the window), but I know a lot of women, like myself, racing to keep pace with their personal goals. One editor who loves to entertain says she survives by "never expecting to do it all perfectly." But most of us would still, somehow, like to do it *all*—and, furthermore, tradition has it that we're expected to do it right.

How do we make it all hang together? With compromise and a highly tuned sense of priority. Some women I know get up half an hour earlier (that's a real compromise) to organize their day. Others forfeit breakfast to feed and play with their children—and settle for coffee at the office. One acquaintance entertains with elegant one-dish main courses—so she can cook ahead and just add fresh garnish, bread and wine on the evening of her party.

In addition to compromise, coping seems to hinge on realistic planning. "I'm an inveterate list maker," says one friend, "so I make one list for the office and the grocery store, an other for the things I keep postpon ing, like hanging the pictures in th upstairs hall. That way I'm not dis couraged."

My own ways of coping includ both compromise and making lists– I've also scouted out all the gourm food shops on my route home so can pick up fresh pasta here an pesto sauce there and get a hea start on dinner—a duty that my hus band shares with me.... Whic brings me to a very important poin Sharing responsibility for the hom is *the* key element in getting it a done.

One additional thing I've foun that really helps is having a comfort able, well-designed place to com home to. If your home is organize so that storage is where you want i if the kitchen suits your habits– somehow life is easier to handle.

I know it's a cliché to say there never been a more exciting time t be a woman. But if women are jug gling more roles than lots of men, think it's because they relish th challenge. Coping, after all, is ju another word for creativity.■

JoAnn Barwick

JoAnn Barwick
Editor


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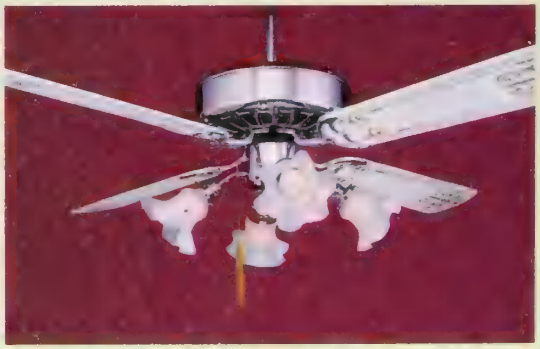
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ON DECORATING & DESIGN:

THE ART OF THE PAINTED FINISH



Dedicated to celebrating objects that reflect the work of the human hand, the Isabel O'Neil Foundation provides a rare workshop experience for inspired students who come from every part of the world to learn and preserve the beauties of hand-painted finishes.



Charlotte Flinn donated a rectangular Shaker-style table whose finish is an *American ring-cut* design of mahogany color, by Mrs. Flinn.

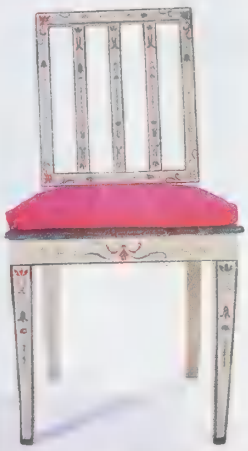
s it, or isn't it? Your eye cannot be relied on. That color, that depth and luster—is it stone? , it's wood. But you'll have to uch it to be sure. That's the com-lling beauty of painted wood fin-ıes. The Old-World techniques at produce them are currently be-g preserved through the efforts of e Isabel O'Neil Foundation for the t of the Painted Finish in New rk City. In the tradition of master



ert Hadley suggested a *fantasy bamboo* sh for this Regency side cabinet, early h century, in Brighton Pavilion style.

d apprentice, some 19 courses of-ed in the Isabel O'Neil Studio orkshop teach the precious and ultistep processes of marbleizing, quering, gilding, burnishing and ehand painting.

In the 25 years that the late Isabel Neil taught these techniques, ousands of enthusiastic students ve discovered the mysteries and disciplines this art demands. Artistic talent, according to her philosophy, isn't so much the requisite needed. Rather, it is interest and patience to achieve the desired results. Mrs. O'Neil attributed the inherent attraction to hand-worked objects as man's need to make a personal imprint on what she felt had become an inhuman environment, that man must display individual expression through his possessions.



Betty Sherrill of McMillan, Inc. gave a set of six Italian Neo-classical side chairs finished in *Venetian* style.

Last spring the auction galleries of Sotheby Parke Bernet were given over to a splendid fund-raising benefit for the Isabel O'Neil Foundation. Forty-four painted objects went on the block, many of them donated by leading interior designers, who also advised on their particular decoration. These two pages show nine of the different applications and techniques taught at the school. The woman pictured *(upper left)* is Anne Mai at work in the studio. She is brushing on an antiquing fluid, actually a thinned paint, which is then "pounced" off with a chamois-covered mallet. The result simulates a patinated look of age. Mrs. Mai bought the chair for $15 and, when she completes its decoration, will use it in her kitchen. Inexpensive, drab-looking furniture takes on a whole new life in the hands of an inspired painter. It's what the miracle of the finish offers.

There are cycles of appreciation for painted furniture. The new interest generated today may reflect a shift from the hard-edged look of chrome and glass to one that subtly impresses by its hand-worked beauty. Every culture has its own style of painting furniture. *(Continued next page)*



William Turner donated a George III kneehole desk finished in black lacquer with chinoiserie gilding rendered by Kakia Livanos.

PAINTED FINISHES

Continued from page 15

It is, for the most part, the painting traditions of the Italian Renaissance that are preserved at the Isabel O'Neil Studio Workshop. According to her writings: "Embellishing with paint the objects of daily use appears to have been instinctive in human beings. Prehistoric man painted the walls of his caves; the Egyptians, the Myceneans and the Etruscans decorated their pottery, walls and furniture with extraordinary inventiveness. Before the 17th century, decoration of the great halls and reception rooms of Europe was usually limited to the walls, which were hung with rich fabrics, tapestries and paintings. By the 17th century, the tastes of the Italian Renaissance had become firmly established in France. And under Louis XIV, the elegance of the French court dominated the Western world. Grand architectural panelings, moldings and cornices demanded *fixed* furnishings—sofas, imposing straight-backed chairs, armoires, consoles and pier glasses were used to line the lofty, frigid Baroque halls. The lesser nobility was content to live with wood furnishings painted white and deftly decorated with gold ornament. It was also in the 17th century that Europe entered on its commerce with the Orient, thereby introducing the phenomenon of lacquerware," she says in her book, *The Art of The Painted Finish for Furniture & Decoration* (William Morrow & Co.). All these painstaking techniques are threatened in a time that supports and celebrates the machine instead of the hand.



Carolyn Guttilla donated a three-fold country screen, each fold containing two panels. Naive *folk art* style against a *distressed* background; reverse, *faux bois*.



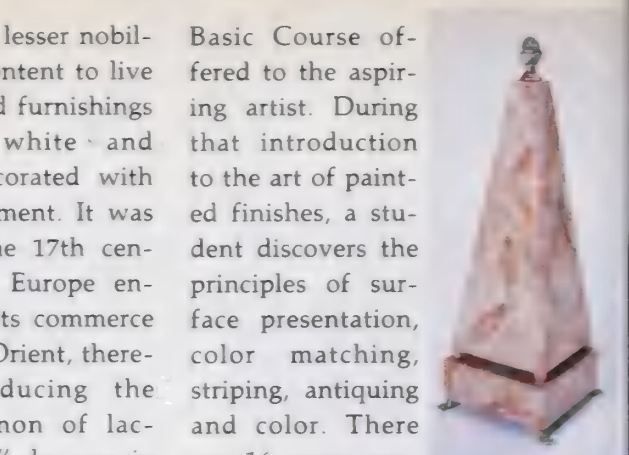
Ron Bricke gave an Art Deco-style table in *shagreen leather* mottled lacquer.

Another concern of Isabel O'Neil's was the increasingly diminishing size of modern-day rooms. To visualize gilded or simulated stone and wood finishes within vast, baronial halls was to misunderstand this artistic effect. So she strove to make her students look at painted finishes the way they looked at works of art, that each student meet the challenge of decorating small rooms through mastery of color, scale and finish.



Robert Metzger selected a *shagreen leather* finish for a set of four Art Deco chairs, c. 1930. *Faux ivory* stringing and panels.

At the Isabel O'Neil Studio Workshop, students meet once a week in three-hour sessions. To begin with, there is a seven-week Basic Course offered to the aspiring artist. During that introduction to the art of painted finishes, a student discovers the principles of surface presentation, color matching, striping, antiquing and color. There are 16 more specialized courses to take after this initial experience. Leafing and gilding, glazing and distressing, *faux marbre, faux bois, faux tortoise, faux lapis lazuli, porphyry, bamboo, faux malachite* and a mineral fantasy class are some of the techniques offered. There is also a once-a-year accelerated course, which meets from 9 A.M. to 7 P.M. Monday through Friday for two weeks. Each student learns one technique observes the others.



An obelisk rendered by Sylvia Klein in pale apricot *faux marbre*.



Bebe Winkler gave a Louis XV-style occasional table executed in glazing with a design of flowering hibiscus branches. Drawer's interior is painted butterflies.

I am reminded of my mother's collection of Sevilliana chairs, which add such zest to her whitewashed rooms in her Spanish bungalow outside Marbella. Each chair back has a cityscape as it looked in the late 1700s. The chairs invite a close look and a vivid imagination to put them into their original 18th-century context. This furniture feels "dressed." And like all sophisticated folk art forms, these chairs speak of their time and a spirit emanates from them that communicates itself to all generations. Surely, this feeling is part of Isabel O'Neil's legacy.

—PAULA RICE JACKSON

Sometimes there are things you don't want to change when you replace windows.



Like special woodwork. Or the size and shape of the window opening. Or your own standards for quality and craftsmanship. Replacing windows doesn't have to mean giving up details that mean a lot to you. For instance, the arrangement of new Pella Clad ventilating and fixed windows shown here allowed the owners to keep traditional mouldings — and even to place their own stained glass in the fixed units.

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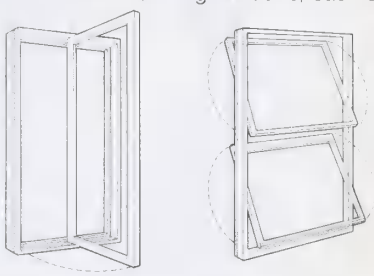
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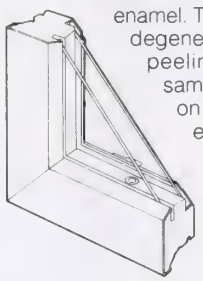
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A handwoven classic, the rag rug is now a one-of-a-kind work of art

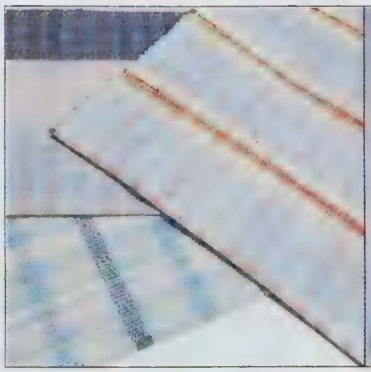
Editor TRICIA FOLEY



WILLIAM P. STEELE

Pastel cotton rag rugs, White Horse Antiques.

Country rag rugs have blossomed into luscious new colors



Poetically plaid cotton rugs, $7 a foot, The Collectors Choice.



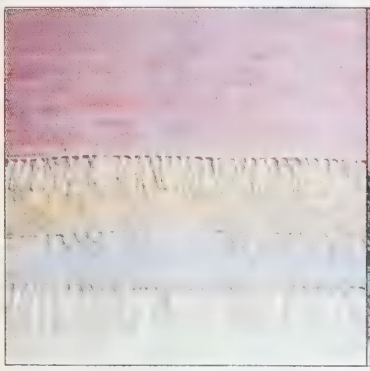
Runners-up: Linen warp rugs, $20 a foot, The Collectors Choice.



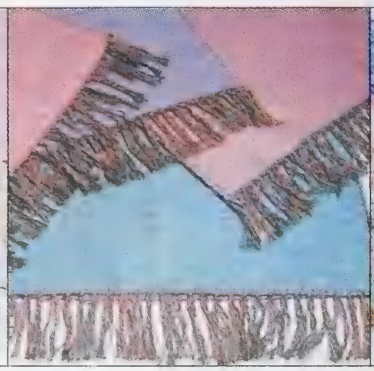
In the pink: Cotton rugs, $10 a foot, Artisans Cooperative.



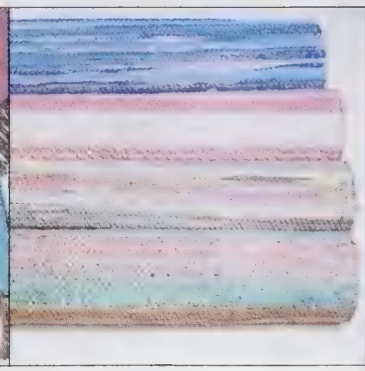
Accents: Cotton 3-by-5-foot rugs $95 and $75, Kamdin Designs.



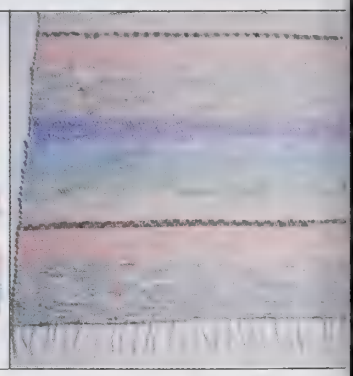
Solid statement: Cotton 44-by-72-inch rugs, $75 ppd., Cherchez.



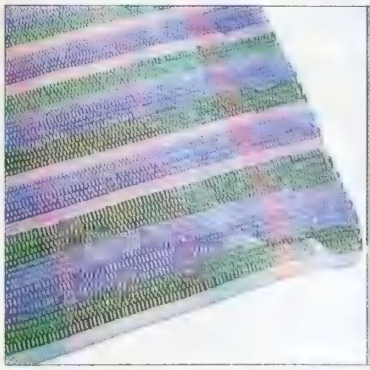
Fringed: 30-by-54-inch rugs, $22, Ragpickers for Kelter-Malcé.



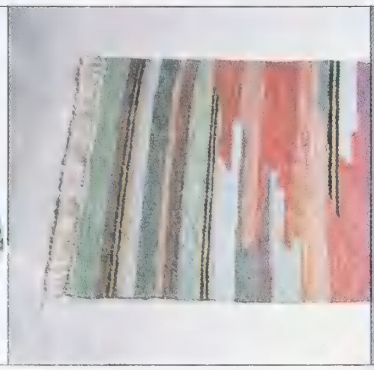
Name your rainbow: Linen warp rugs, $15 a foot, The Gazebo.



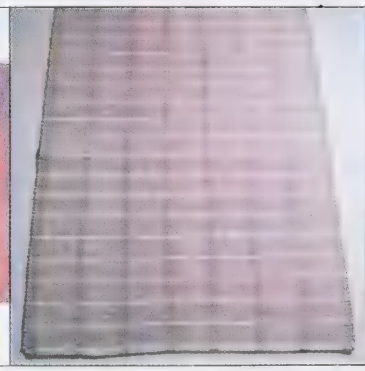
Handwoven: Cotton $2\frac{1}{2}$-by-6-foot rug, $180, China Seas.



Glad plaid: Wool rugs, $18 a foot, The Collectors Choice.



One of a kind: Tapestry rug, 3 by 5 feet, $275, Starr Studio.

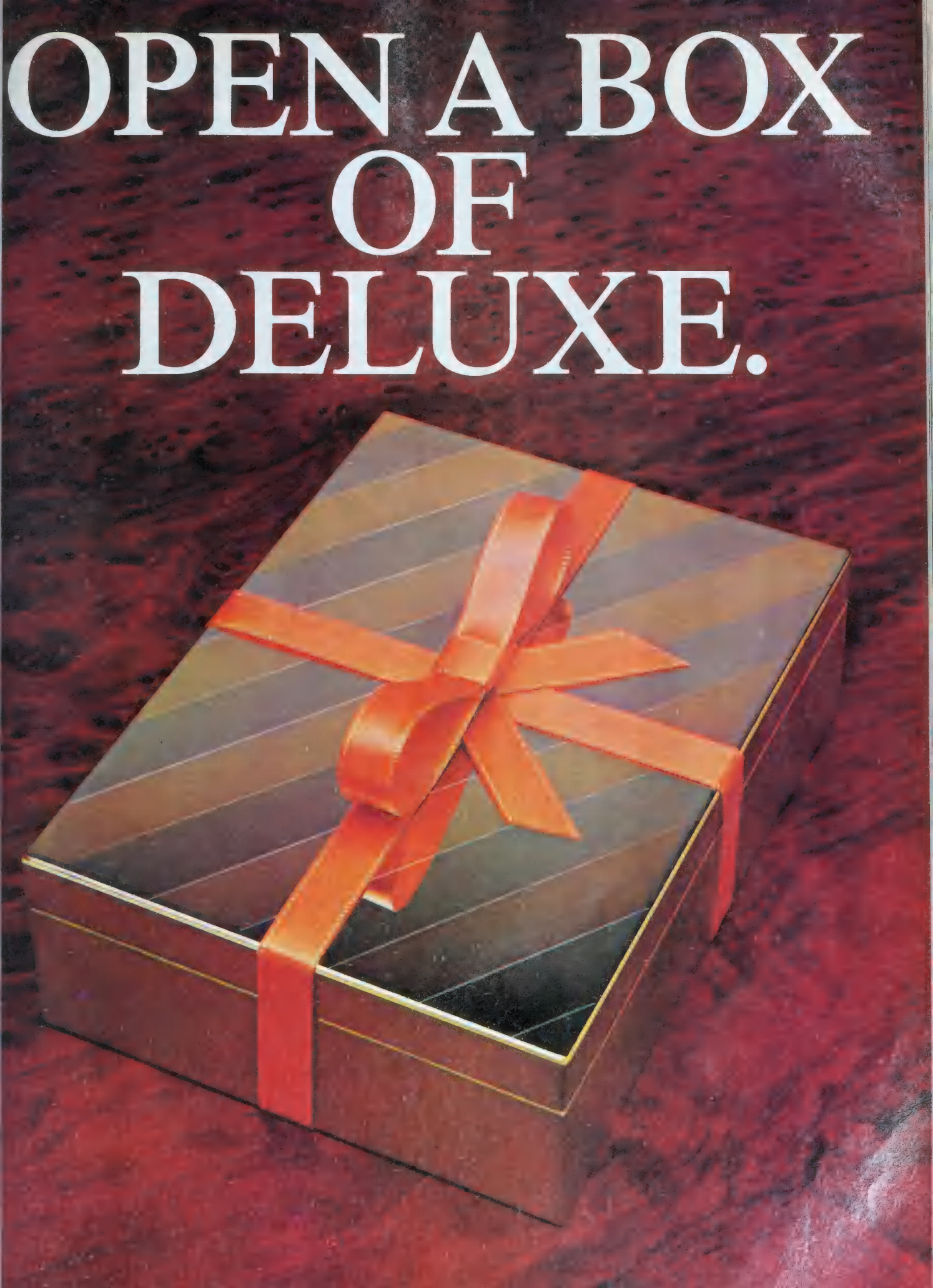


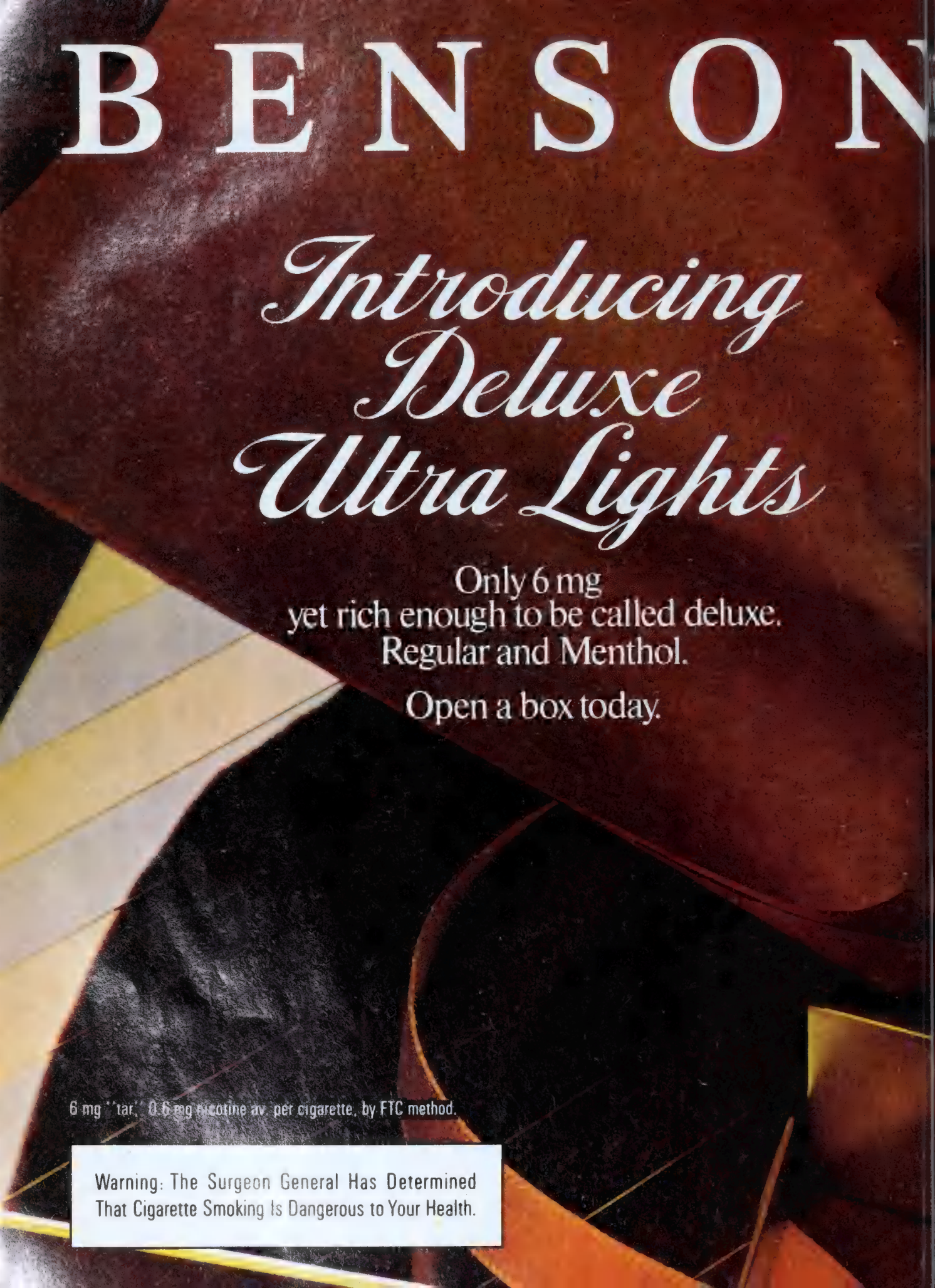
Geometric: Linen warp rug, $20 a foot, The Collectors Choice.

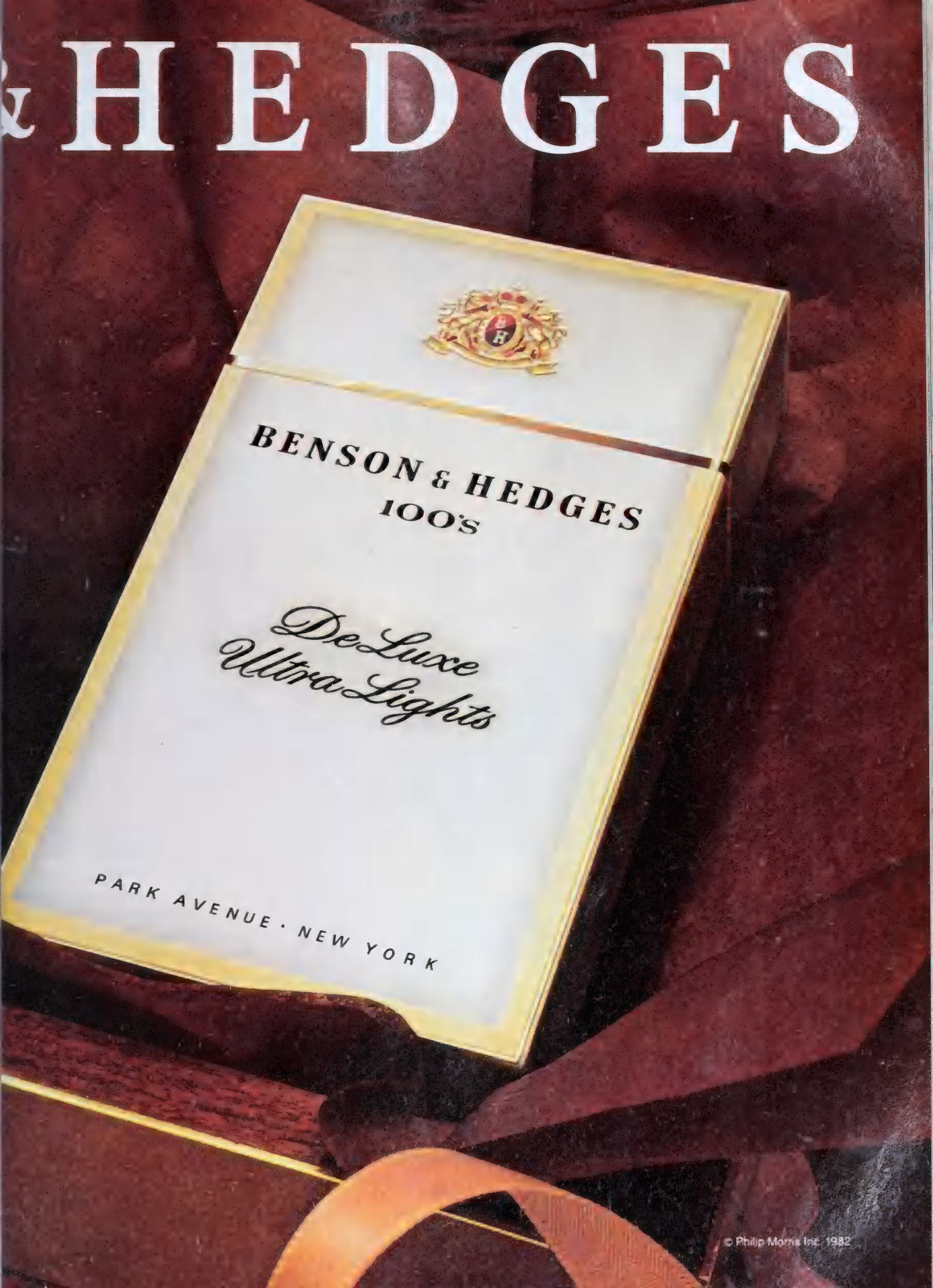


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WOMEN DISCOVER NEW CREDIT OPTIONS

How some are using plastic money to enhance purchasing power

In an age when women are being credited with wage-earning (and buying) ability, a good credit rating further affirms their status in the commercial world. Since the surest way to financial credibility is through a major bank card, more women are turning to plastic money for its worldwide acceptance and purchasing power.

Women are, in fact, fully utilizing credit cards for a variety of reasons. Some see the advantages in the short-term leverage the cards provide, while others are using them as a means to establish a strong credit rating for future borrowing needs such as home or car loans.

The two major bank cards, Visa and MasterCard, have extended their services to an increasing number of female clients. For instance, of the 66 million Visa cardholders in the United States, half are women. Their patterns of buying, borrowing and paying are reflected in the following profiles.

Two years ago, Patti S. made the transition from a nursing career with earnings around $28,000 annually to a sales job in which she depends solely on commissions for income. The career switch forced her to develop a new credit consciousness.

"Before I left my job, I paid off all my debts except my condominium and car payments. I had a considerable sum of money in my savings account, but this was reserved for annual expenses such as insurance and emergencies. I wanted to be prepared for the slow start-up period in sales. Fortunately, I was able to close several deals fairly quickly, and I actually started making a decent income. But I didn't touch my credit cards until my car was paid off. Then I knew I could plan on paying

out an extra $200 to $300 a month—essentially replacing my car payments—without overextending myself."

Patti says she occasionally uses her cards to make small purchases, but she never exceeds her self-imposed limit. "When I could count on my paycheck every month, I used my cards more frequently, probably more carelessly, than I do now. I think that working within a more restricted budget has made me become a better money—and credit—manager," she says.

Erin K. has a master's degree in business administration and mathematics. As a vice-president for a major corporation, her income exceeds $40,000. She travels at least seven times a year and uses her personal credit card to charge travel expenses for which she is reimbursed. While she holds a tight rein on the company budget, her off-the-job posture is normally even more conservative.

Erin obtained a loan and started work on a major upgrading project that has resulted in almost doubling the size of her home. Before starting the project, she rarely allowed her credit charges to go beyond a 30-day period.

A savings or checking account helps establish good credit history

However, her home-improvement project means she will have to step out of her conservative mold. "I developed an estimated budget and closely monitored the actual expenses. But I ran into problems and they all cost money," she says. "With the loan obligation, it's not easy to pay off my card charges in 30 days, so I'm using it more as a credit tool."

On the positive side, she has increased the value of her property. She has also established herself as a financially savvy woman who can handle a major long-term financial commitment.

Opening a checking or savings ac-

(Continued on next page)



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CREDIT OPTIONS

Continued from page 23

count is fundamental to establishing a good credit history. Maintain a stable record of deposits and withdrawals. Also use this opportunity to introduce yourself to the loan officer at your bank. Ask for financial advice and establish a counselor-client rapport. At some point, you may be applying for a loan, and by showing the loan officer you have a clear understanding of financial matters, as well as a good credit record, you are demonstrating your potential credit worthiness.

If you have never held a credit card in your own name, apply for a local department store card. If your application is rejected, apply at several other stores. If you do not receive notification of the reason you were refused a card, ask for an explanation in writing. You are legally entitled to it. Within six months of receiving your department store card, and assuming you have established a good record, you should have the credentials to apply for a major bank card or one of the travel and entertainment cards.

If you prefer not to use credit cards, you have another option—the debit card, which simply draws on funds on deposit in a checking or savings account. Some can be used for automatic teller transactions at financial offices worldwide.

Basic guidelines to get you started in the credit game

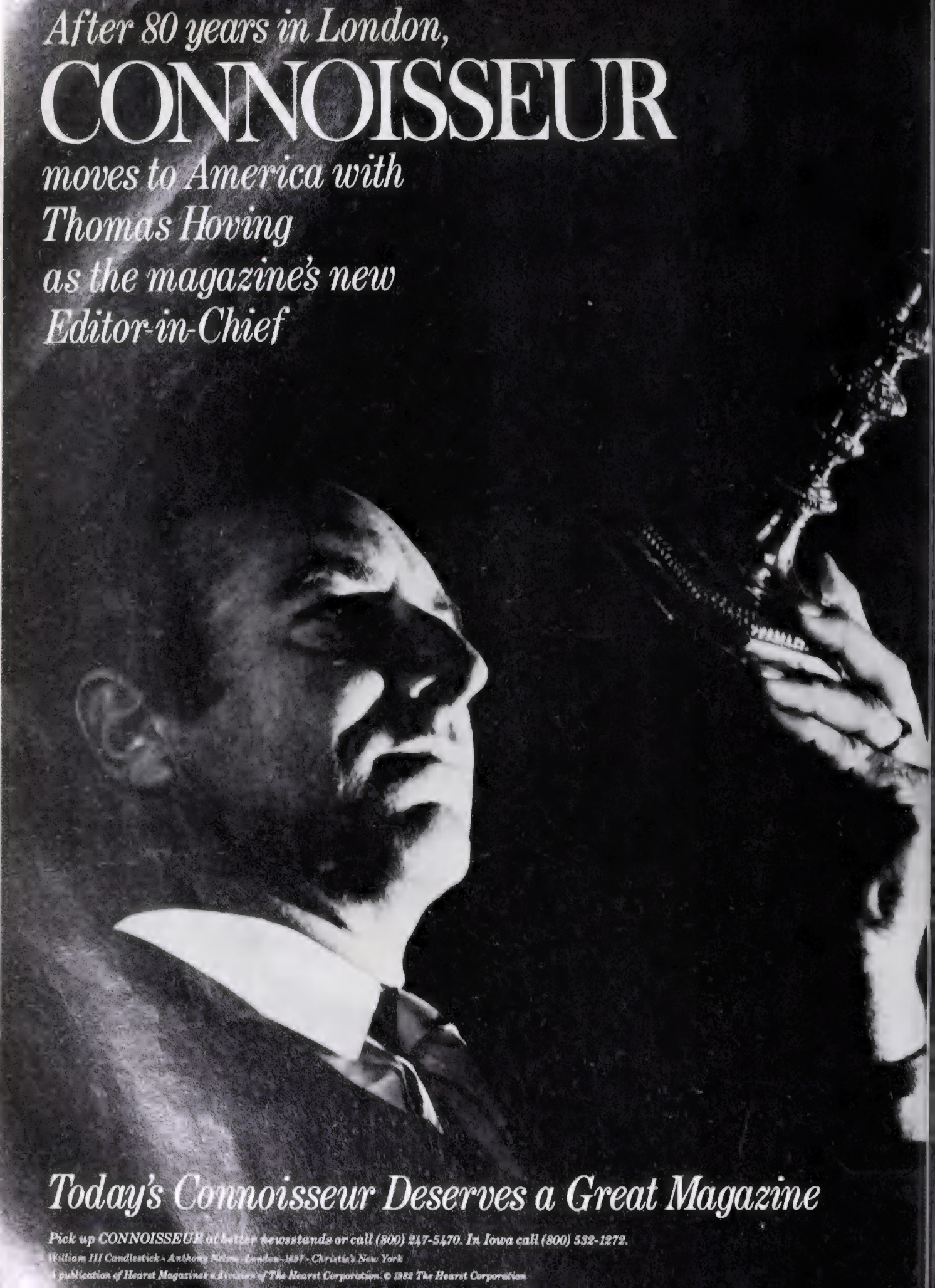
- Use credit for convenience and emergencies, not impulse buying.
- Don't charge more than 10 percent of your net income, at most 20 percent. Be conservative!
- Save receipts each month and keep a record of your credit and purchases. Use the list to double check items on your periodic statement.
- Always report lost or stolen cards immediately. You could be liable for up to $50 charged on lost or stolen cards if you don't notify the card-issuing institution promptly. ■


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HB LOOKOUT

THE CREATIVE GARDENER: 14 WAYS TO CAPTURE SUMMER—INDOORS AND OUT

Create a colorful, infinitely rearrangeable garden with plants grown in containers *(right)*. The added plus: Greenery to bring indoors or use for centerpieces. **2.** Liven up a fading August garden with a pot of fiery cosmos or brilliant calendulas. New York florist Jim Goslee digs 12-inch holes in his garden and rotates potted plants all summer. To disguise the holes, plant juniper and periwinkle at the rims. **3.** Decorate your house *and* garden—one day, edge a walk with potted impatiens; the next, set them around a mighty tree; for a party, bring them inside, massed in big baskets. **4.** For a romantic garden wall, plant succulent echeverias in brick cracks—all they need is a little bit of soil and they'll come back next year, says Sura Kayla of Carlson/Kayla florists. **5.** For earthy indoor containers, Jim Goslee rubs terra-cotta pots with buttermilk to encourage moss growth, suggest antiquity. **6.** Set a tiny violet plant in a china teacup, says New York florist Dennis Howe, who also arranges flowers in sugar bowls and creamers. **7.** For a centerpiece, fill a set of cachepots with plants and candles as Jim Goslee does. **8.** Instant tabletop water garden: Float gardenias in a glass globe; add candles "rooted" in river rocks, says Sura Kayla. **9.** Roam your flower *and* your vegetable garden, suggests Alan Boehmer of Mädderlake florists in New York. Choose tomatoes to set off red flowers, grapes to mix with ivy; let them overflow from a rustic basket, English country style. **10.** And don't forget your herb garden—you can make a totally edible arrangement with nasturtium, daylilies, thyme, dill, flowering chives. **11.** Ferns, graceful grasses, wild ivy—what's growing in the woods at the edge of your garden can be as romantic as traditional flowers. "It stretches your imagination to seek out greenery in unexpected places," says silk-flower designer Diane Love. **12.** Flower pickers' tips: To make Queen Anne's lace and black-eyed Susans last, scrape the stem and give it a long cut, says Pat Braun of Salou, the New York flower shop. **13.** Any flower with a woody stem (honeysuckle, bridal wreath, hawthorne) should be scraped free of bark and then hammered at the end. **14.** Branch romance: Pat Braun cuts crab apple and pear branches when the fruit is just beginning to mature. He puts them in water and plucks the leaves so only the fruit shows. To preserve all cut branches, strip bark at the end and make crisscrossing, vertical and horizontal cuts with shears.►



MICHAEL DUNNE

In this London rooftop garden, everything grows in containers; when winter comes, the plants are transferred to a second-story greenhouse for year-round lushness.



WILD FLOWERS DISCOVERED IN A NEIGHBORING FIELD



ALASTAIR FINLAY

WATERCOLOR A 17TH-CENTURY BOTANICAL PRINT: KIT HAS 6 PEN-AND-INK FLOWERS; $28, TRIFLES, BOX 34432, DALLAS 75262



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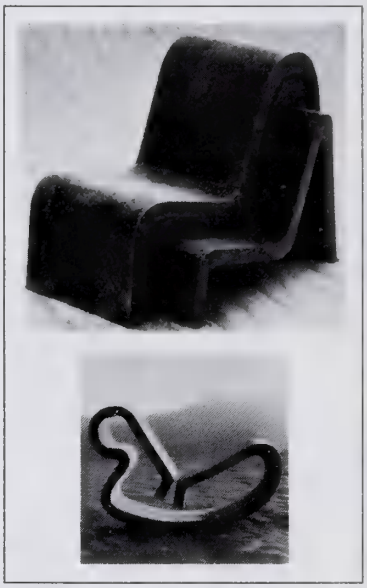
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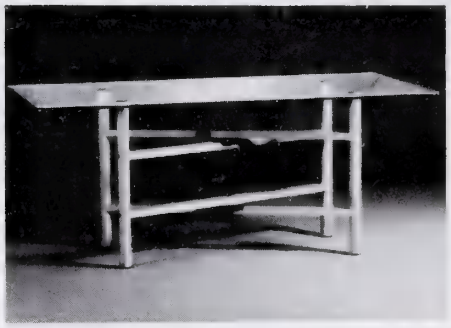
HB LOOKOUT

CARDBOARD CHIC: AN INNOVATIVE ARCHITECT'S SEATS



"Furniture concoctions" is how Frank Gehry, the acclaimed Los Angeles architect, describes his corrugated cardboard chairs, desks and dining sets—and the phrase aptly characterizes his design process. Chair ideas seem to strike like lightning; he then makes a prototype out of an ever-present supply of cardboard and "I cut a little here—I sit, bounce. It's the wriggle and jiggle method of design." The idea for cardboard furniture hit Gehry a decade ago. Always an artistic innovator with "material society disdains" (his landmark L.A. house is built with chain-link fencing, corrugated steel, rough plywood), Gehry was making a cardboard architectural model when he decided he liked its rough edges and promptly made a desk. In 1972, his furniture was on the market briefly, and now this modern classic is back. The rocker, *below,* sells for $249 at Bloomingdale's, as does the set of Sleigh chairs.

TURNING THE TABLE FOUR WAYS

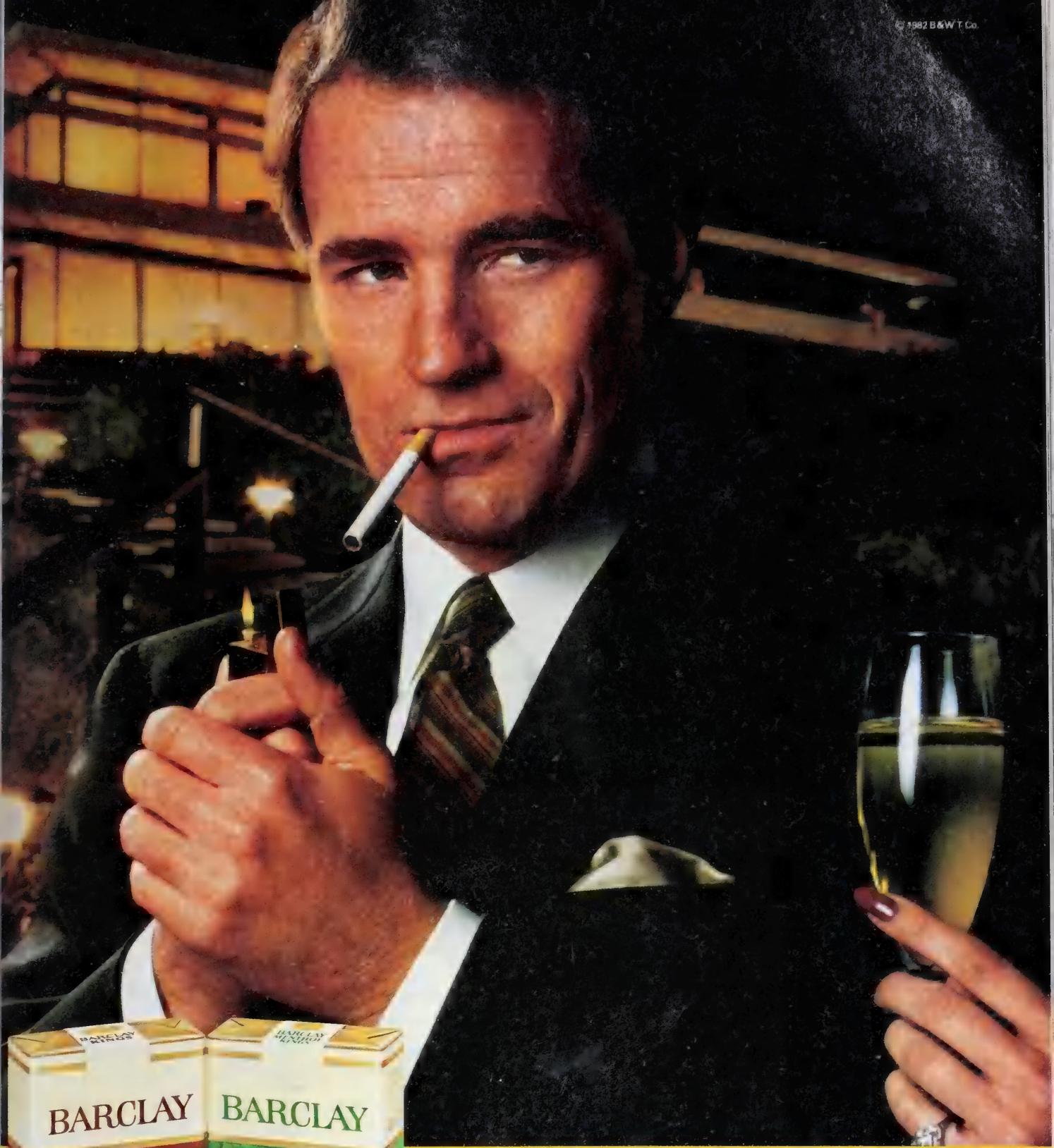


Turn the oak base of this glass-topped table on its side (so that the top sits on an X)—and you can transform it from a 24-inch coffee table to a 29-inch-high dining table. But don't stop there—a hinge on the X-base lets you adjust the table to 27 inches (desk height) or 17 inches (low coffee table height). All this, the ingenuity of Dan Droz, who was just bestowed a Daphne Award for the Universal Table, which is $239. For stores, write Dan Droz Designs, 4614 Fifth Ave., Pittsburgh, PA 15213.

ENLIGHTENING ARCHITECTURE

Shed a new light on your ceiling: The White Column, a 6-foot-high lamp equipped with a 300-watt reflector bulb in its capital, can illuminate your room's architecture plus create such special effects as a columned entryway or even (if several lamps are used) a freestanding colonnade. Designed by Richard Penney and Harvey Bernstein "as an amusing play on post-modernists' use of classical elements," the lamp is $400 from George Kovacs, 24 W. 40th St., New York, NY 10018.►

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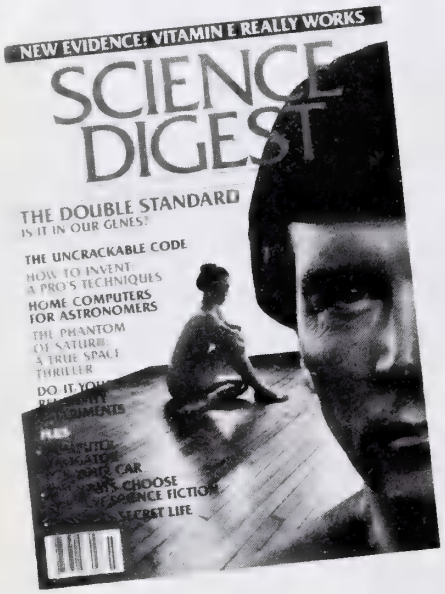
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HB LOOKOUT

PRESERVING SUMMER'S BOUNTY



Fresh berries in winter? Edna Lewis, author of *A Taste of Country Cooking* (Knopf), has a method of freezing berries so they *look* and *taste* just-picked. Here's how: Line unwashed berries on cookie sheets, freeze for 20 minutes, transfer to a glass jar. "The berries will rattle like marbles—you can take out as many as you need," says Mrs. Lewis. When defrosting, rinse with hot water, serve slightly frozen.

For a wonderful raspberry cordial, Elizabeth Schneider Colchie, author of *Ready When You Are* (Crown), says to crush 1 pint berries and mix with 2½ cups vodka, 1 cut-up vanilla bean, ½ teaspoon peppercorn, ½ teaspoon whole allspice. Let stand unrefrigerated in tightly sealed jar for 10 days, shaking occasionally. Strain small amounts through damp, fine cheesecloth, pressing the berries to extract juice. Strain again through three layers of fine cheesecloth; add ⅓ cup light corn syrup or to taste. Store on a shelf in an airtight jar—it will keep for months.

How to handle an abundance of basil? Freeze pesto in ice cube trays, says Peter Dunlop of Horticulture House, the New York herb shop. "Figure on two cubes per person—add pine or walnuts *after* defrosting."

Treat you pasta, chicken c steak to fres herb butter i winter. Ann Pump of Loave & Fishes i Easthampton New York, say to puree ½ cu unsalted butte 10 basil leaves, clove garlic, ½ tablespoon blac pepper. Shap into small ball and freeze. An other butter treat to freeze: Straw berry butter, made by mashin strawberries into unsalted butter.

THE COLORFUL PAST



Most of us picture the past i black and white—but a little known process of color photograph thrived from 1904 to the 1930s. Nos talgic, impressionistic, these Auto chrome prints are at New York's In ternational Center of Photograph through August 1—and go on t Oklahoma, Alabama, New Mexic and Florida.■ —CLAIRE WHITCOME

An important announcement for collectors

One of Japan's most gifted bird artists creates his first porcelain vase . . .

THE HERALDS OF SPRING by Ryu Okazaki

Hand-decorated in 24 karat gold, and issued in limited edition.

Advance ordering deadline: August 31, 1982.

Ryu Okazaki is regarded as one of Japan's most talented bird artists. Strong composition, an unerring eye for detail, and a gift for life-like beauty characterize his work. His bird studies have won wide acclaim in exhibitions from Tokyo to Paris. And he has been accorded the rare honor of presenting a one-man show under the sponsorship of the prestigious Nature Conservation Society of Japan.

Now, Ryu Okazaki has created his *first* porcelain vase. It is a superb example of the finest in Oriental art. And it is certain to be a source of pride and satisfaction for everyone who acquires it.

For this important new work, the artist has chosen to portray one of Japan's most colorful birds, the varied tit, together with the early flowering plum tree—traditionally regarded as "The Heralds of Spring."

Against the smooth whiteness of fine Japanese porcelain, Okazaki's art is seen in its full splendor. The heather blue of the tit's wing plumage, contrasting with the flame-tinged down of its breast. The soft blush of opening plum blossoms. The subtle tints of green in the clinging moss. All are true-to-life—accurately captured in 24 ceramic colors, and fired into the surface at extremely high temperature. As a final—elegant—touch the vase will be hand-decorated, at its crown and base, with bands of pure 24 karat gold.

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"The Heralds of Spring" is available solely through Franklin Porcelain. Each vase will be crafted to order under the supervision of our affiliate in Japan. As is customary for a work of art in fine porcelain, the vase will be offered in limited edition and only for a comparatively brief period of time. This advance opportunity expires August 31, 1982—and the edition will be closed forever at the end of 1983. There is a further limit of one vase per person.

To be sure of acquiring this important collector's vase, complete and return the attached form by August 31st.



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Illustrated smaller than actual size. Height 11½ inches

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by Ryu Okazaki

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GUEST SPEAKER: David Hicks



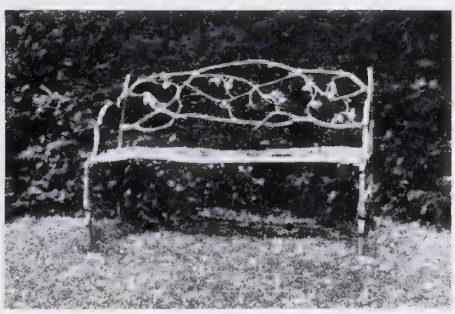
"As an interior designer, I have always been attracted to gardens which have a sense of containment, not dissimilar to rooms—sheltered areas . . ."



I dare say the kind of garden which you choose to construct around where you live reflects in a penetrating way your character. My own taste is for a formal structure near the house not obscuring the natural planting of previous generations just beyond. As an interior designer, I have always been attracted to gardens which have a sense of containment, not dissimilar to rooms—sheltered areas, with apertures leading excitingly on to other areas forming ideal backgrounds for different plantings in each section. Naturally this kind of garden approach has appealed to me from very early on because it is so similar to my interior designing work. I have been fascinated by all gardens which have this sense of open-air rooms; seats, urns, specimen trees—and flower beds—are the equivalent of furniture, sculpture, pictures and carpets. The whole concept of growing things which you have sown yourself, picked out, transplanted, watered and fed, gives enormous satisfaction. Though as a designer, not merely content producing flowers and foliage nurtured from seeds onwards, I like to control the scale, the variety of texture and colour, the placing of different forms and shapes into a designed entity.

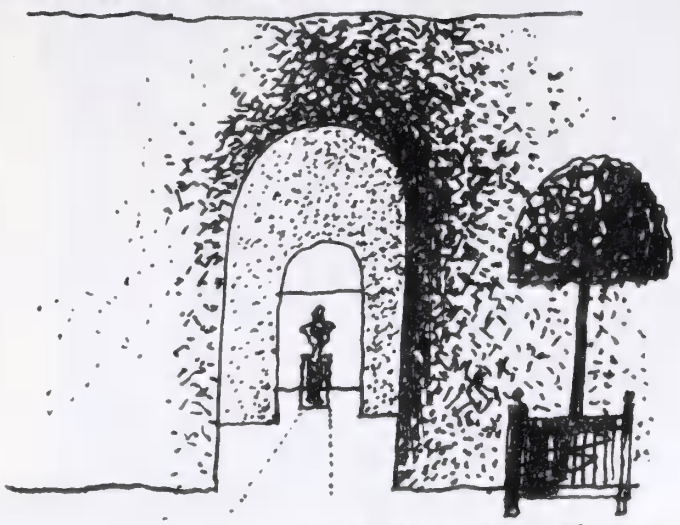
(Continued on page 37)

These clipped hornbeams planted in 1947 by John Fowler were the first architectural trees I saw and had a great influence on my attitude to garden design.



Open-air rooms need furnishings just like any interior: *here*, a romantic cast-iron Victorian garden seat at Beckley Park painted dark green in an all-green garden.





Develope a sense of space and compartments or rooms

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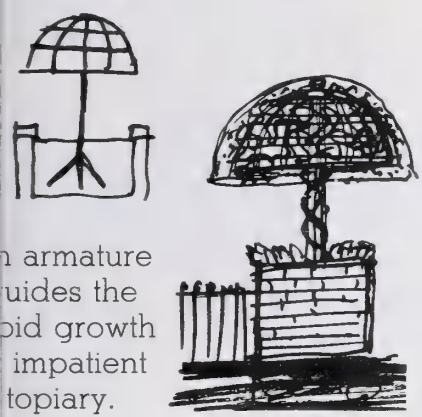
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GUEST SPEAKER

Continued from page 35

That is not to say that I despise or reject in any way natural, attractive, unsophisticated aspects of nature. Some of the most pleasing visual memories are of a fine old tree at the edge of a natural forest, or of extraordinary contorted Arthur Rackham-like roots of beech trees, half washed out of their chalky beds by the elements. But in the garden or roof garden, which relates immediately to a house or an apartment, I feel the need for controlled, designed order. I adore formal lines of trees for measured, formal garden architecture.

When I talk of lines of trees I do not necessarily mean a great avenue; I refer to an ordinary town garden, or a small country one, perhaps fifteen feet by forty. The lines of trees down the outer longer perimeter,



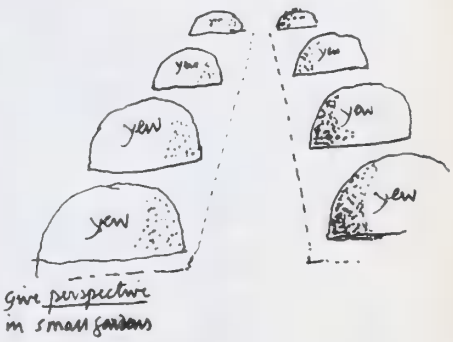
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and a feature, whether it be a piece of modern sculpture, or an arbour at the end with regularly devised beds, can give great style and atmosphere. Because of the design it can be rewarding for all twelve months of the year. On the other hand, I know many people who have opted for the alternative attitude—an overgrown semi-wild romantic garden.

A garden that pleases me is a garden that has style. In order to evoke style in a garden, it must be designed with deliberation. In setting out to plant an entirely new garden, or to modify or embellish an existing one, look at gardens open to the public and photographs and plans of gardens. By selecting those elements which you like you will evolve your own particular style. Garden furniture is essential and particularly useful from a visual point of view. Too many chairs, benches or stools can look wrong. Permanent furniture like stone benches or seats must be clearly and thoughtfully positioned.

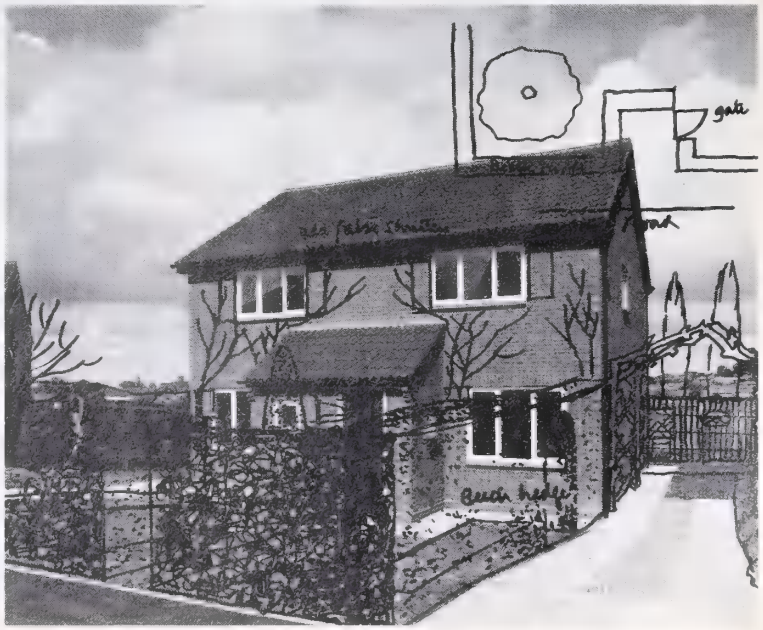
Never slavishly copy somebody else's look or design. Your soil, situation, house, existing boundary walls or aspect may not accommodate somebody else's scheme. It is always foolish simply to imitate, without considering the effect it will create in your own circumstances. The best of ideas in my own garden

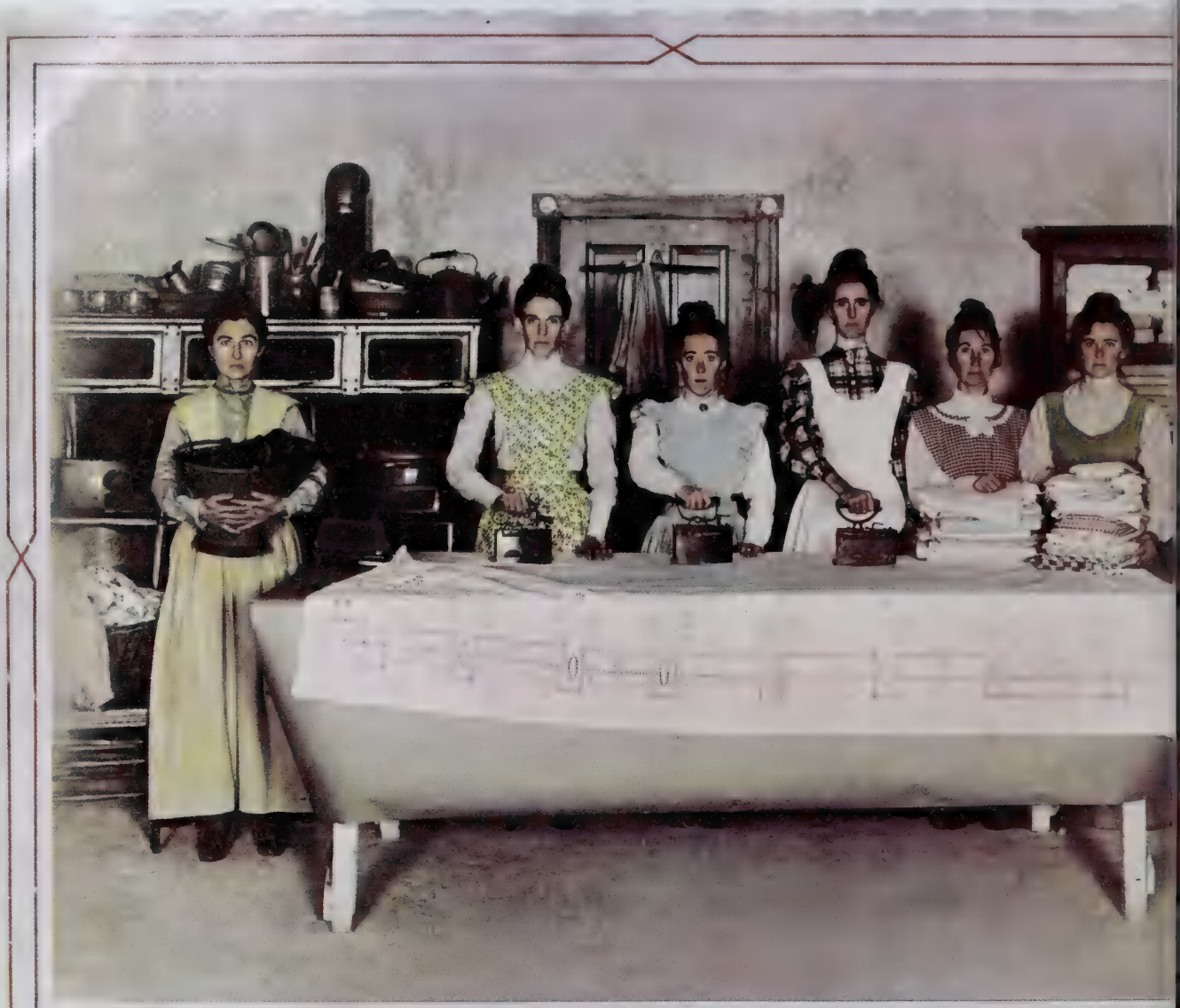


are adapted from those of other people whose taste I admire. But I have never attempted exactly to reproduce somebody else's way of planting, or mixing plants, or of using trees and ornaments. Have the courage of your own ideas, and remember that rules can be broken. There are some practical horticultural constraints, but if a plant or tree is not happy it is never likely to achieve the effect you want, so try it somewhere else. Your aim is to express your own sense of design.■



This stark situation needs a strong decisive attitude. Privacy and character can be acquired by planting hedges, climbing roses and by adding shutters and building a rustic arbour at the end of the drive.





D. Walker PHOTOGRAPH

Virginia Slims remembers the first Women's Press Club of 190

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INSIDE BEAUTY

In praise of less sun exposure, simplified makeup, spare color

By JOANNA BROWN

At some point in our lives, most of us have been seduced by the notion that if one is good, two must be better. In fact, one drop of cheek color can enhance, while two may overwhelm. Which is why I am always drawn to products that seem to protect us from ourselves, from our inexperience or carelessness, products that waste less of our precious time, that simplify our lives.



BILL KING

n the matter of less versus more, sun exposure is one of the hottest issues of the day. We all know by now that nothing ages us more than the sun, but we also know that many of us are unwilling to forgo the joys of summer merely to gain a few extra years of youthful skin. Fortunately, science has come to our aid.

Anyone who cares about lessening sun damage should investigate a new sunscreen from Aramis 900 called SPF 20 meaning that its Sun Protection Factor allows you to stay in the sun up to 20 times longer than you could without protection). Fragrance-free and richly emollient but not greasy, it is a total sun block that not only prevents burning but doesn't even *permit* tanning. It contains the highest level of sunscreening possible.

As a matter of fact, because SPF 20 has such a pleasant, light texture, I've taken to using it when I'm going to be in the sun for a long time: It keeps my skin from turning that deep mahogany that masquerades as health but is in reality only a promissory note for future wrinkles.

Still, I would never want to give up a touch of summer glow. Most of us do look better after a little sun, although it does change the way we use makeup—or *should* change it. More than any other time, summer cries out for less. Heat, outdoor sports, a more casual life—all argue against excess. Now is really the time to look as natural as possible—which isn't as easy as it sounds. That blusher that looks so soft in its compact can turn garish on our cheeks, and many a sweet, pale lipstick has unexpectedly whitened our mouths and yellowed every smile. That's why it's so important to test any makeup before buying it. My bureau drawers are full of errors that looked better in the package than they ever did in performance.

One secret of the less-made-up look is to closely match lip and cheek colors, creating such a subtle harmony that the results always seem spontaneous, never contrived, reminding us of Ben Jonson's wish: "Give me a look, give me a face,/ that makes simplicity a grace. . . ."

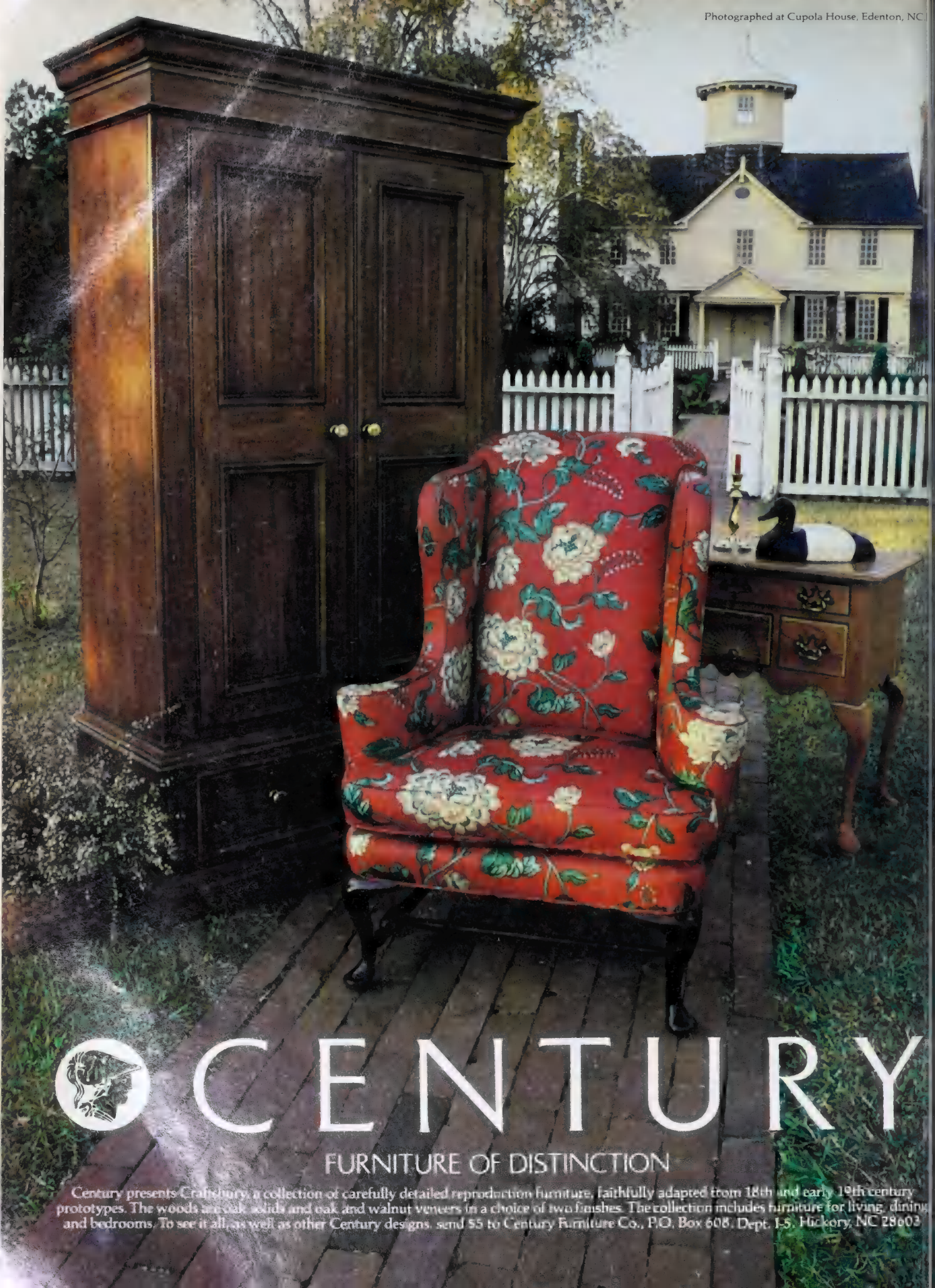
This season, Clinique has come up with such a simplified harmony—a new shade of powder blusher, Pink Blush, combined with a creamy, rich Raspberry Glacé lipstick. Tying this all together is a sheer, shimmering loose powder, Rose Glaze, dusted on cheekbones, brows, collarbone, to leave a discreet yet beguiling glow, like upping the wattage on a rose-colored spotlight.

Once upon a time, there was no such thing as less color for nails. There was either no color—as in nothing, buffing or clear polish—or a wide range of completely opaque shades. Not long ago, however, I discovered Chanel's Vernis Laque, a crème nail enamel with two translucent shades: Shell and French Pink. Their milky transparency preserves the look of the real nail, yet adds a depth and richness that clear polish can't, and because slight chips aren't as obvious as they are with bright colors, these shades are great assets for those of us who are unwilling or unable to submit to frequent manicures.

For some of us, one of the hardest things to lessen is ourselves—in inches as well as in ounces. A new book, *The Over-30 6-Week All-Natural Health and Beauty Plan* by Elizabeth Martin (Clarkson N. Potter, 1982), addresses this problem on many levels, including a regimen of diet, exercise, skin care, relaxation and posture. I found the "Over-30" emphasis a little misleading, since most of the information applies to any age and is likely to keep the 25-year-old looking that age a lot longer.

Among this book's particular pleasures are the frequent tips for utilizing everyday items in unexpected ways. For example, to treat your skin to beneficial protein in milk, Ms. Martin suggests pouring one-half cup powdered milk into your running bath water, directly under the tap. I experimented and found it gives a creamy, silken feeling to the water that's positively luxurious, especially when you add a few drops of your favorite bath oil.

It was over two hundred years ago that the great astronomer and mathematician, Johannes Kepler, wrote, "Nature uses as little as possible of anything." Today, the corollary could well be: It's often better to emulate nature than to try to improve upon her.


Photographed at Cupola House, Edenton, NC.
CENTURY
FURNITURE OF DISTINCTION
Century presents Craftsbury, a collection of carefully detailed reproduction furniture, faithfully adapted from 18th and early 19th century prototypes. The woods are oak solids and oak and walnut veneers in a choice of two finishes. The collection includes furniture for living, dining and bedrooms. To see it all, as well as other Century designs, send $5 to Century Furniture Co., P.O. Box 608, Dept. I-5, Hickory, NC 28603



CHRIS MEAD

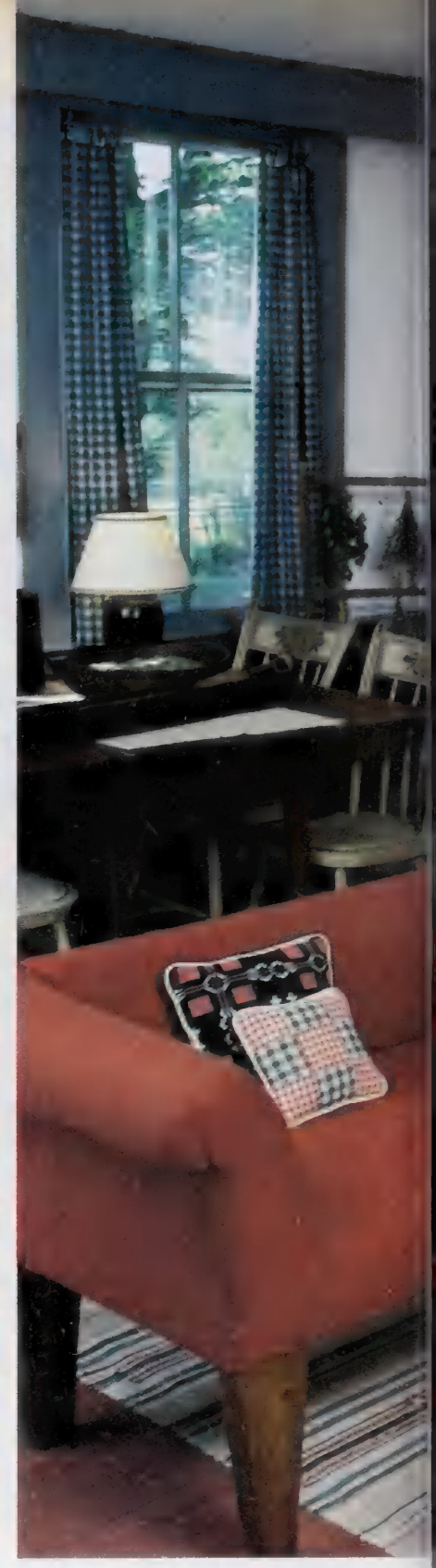
FULFILLING A DREAM OF THE GOOD LIFE

One remarkable family shapes a new life using its natural resources, stamina and creativity

Walking through fields of buckwheat, planted to please the bees they keep, Steven, Holly and daughter Cailen Meier are on the path to a very independent kind of country living. They've come back to the farm, the romantic notion of self-sufficiency that has gripped America's imagination ever since Thomas Jefferson's time—but in a totally 20th-century way. Holly's an award-winning graphic designer who vowed never to be run by her career—to make a set amount of money and shake hands with my partner and quit. He's living in the hills of California; I'm here." She met Steven because he was a veterinarian, in suburban Connecticut—and she was one of the only residents with sheep. "I had a lambing emergency. Steven worked all night and then just kept checking in on my animals—and me," she laughs. Four years ago, after she and Steven were married, "we made the commitment to move to a farm and not just live together but work together, too." Thus one of their first projects was converting an extra barn into a joint veterinary clinic and



design studio. Though Holly still does commercial work, her true loves are antiques (she's a dealer in painted furniture) and country crafts—from stenciling floorcloths (June 1981 HB) to making cut-paper lampshades. As a consequence, the Meiers' house is filled with creative touches. But its beauty belies one of the more profound challenges the Meiers accepted in moving back to the farm—the hard work of self-sufficiency. They raise all their own food (from meat to vegetables), milk the cow, churn butter, bake bread, gather eggs, log wood for heat, harvest vegetables—the list goes on. "It's incredibly satisfying to only go to the supermarket (12 miles away) every three months," says Holly. "We succeeded in cutting down our dependency on money, too. Steven's able to barter for many of the farm's needs—trade his care of a neighbor's animals for hay." For the Meiers, farm living has its rigors and its pleasures—what makes both a creative challenge is, as Holly says, "never saying 'I can't' — you'll never know what you can accomplish until you try."►



Left: Blossoming outside The Old Farm, th Meiers' 1768 rural Connecticut house is a field of marigolds, planted to use as a natural dye for wool. *Above:* The living room's blue matches the original paint, uncovered in scraping. Drying by the fire are herb garnishes—tarragon wrapped with bay leaves.



"We did everything ourselves, from building the lambs' pens to restoring the house..."

The restless urge, the constant curiosity that moves one to discovery is an intrinsic part of Holly Meier's personality—and accounts for her ever-changing decorating schemes. Quite literally, the furniture you see in this living room today may not be here tomorrow—a prerogative every antiques dealer has, but which Holly exercises often. "It really is easy to overcollect—but I have a good rule: If I get hooked on something and start buying, I start selling too," she says. What's here at the moment: a red painted drop-leaf table by the window, four Connecticut decorated Windsor chairs, a two-plank bench used as a coffee table and, above the mantel, a row of 18th-century wooden treen dishes.►



"Steven grew up on a farm in Iowa; I'm from rural New England. This is the kind of life we believe in and want our children to know..."

As the seasons change at The Old Farm, so does the whirl of activity at the Meiers' house. Summer brings the advent of three teenage house-guests—Steven's sons—and a full schedule of garden-tending, haying, canning, shepherding and bee-keeping. "Children must pull their own weight here," says Holly, and th boys and Cailen take prid in the skills they'v learned on the farm.

"One summer, the kid asked me if they coul build a house in th woods, and I said yes—o one condition—that the use only an ax and twine. didn't want nails and de bris in the woods. Well

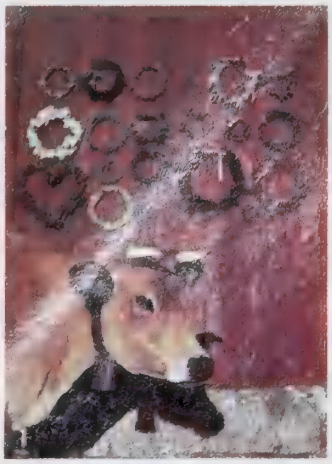


ıey worked like beavers
ıd you should have seen
ıe four finished huts, each
ith leafy branches woven
a rain-tight roof. We
ught them how to find a
›ring and soon each cabin
ad water running by."

One of Holly's special
ımmer pleasures is her
erb garden, planted in the
ıape of a heart and visible from the kitchen window. "I wanted to be able to see it when I'm cooking," she says. To preserve her immense harvest, she turned a chicken coop into a full-time herb-drying shed. Some of her special herb creations: wreaths, vinegars and potpourris. Herbs are even planted in her vegetable garden—rosemary is beside the cherry tomatoes, dill by the beans, "just in case I have time to put up pickled beans that morning." The other advantage to herbs in the vegetable garden is salad making. "Every night we have a different salad, depending on who volunteers to pick the ingredients," she says.►

Opposite: The kitchen, set up like a keeping room, is where the family really lives. The painted, spindle-back sofa was originally a hired hand's bed. On the mantel, ceramic sheep from Holly's collection. *Above and top:* Two versions of Cailen's bedroom. The antique, homespun clothing is decorative, but "Cailen wears it for fun." The bedside lamp's cut-paper shade is Cailen's handiwork.

FULFILLING A DREAM OF THE GOOD LIFE

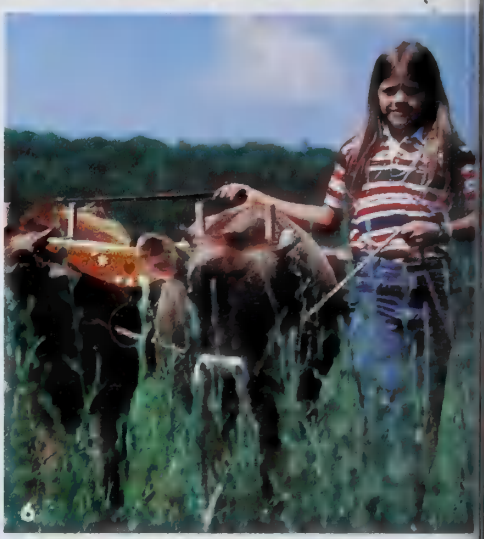


















"Cailen raised a team of oxen, from four-day-old calves to fully trained farm workers..."

1. Pretty though she is, Chamois the milk cow isn't just decorative. Twice a day, she provides sweet milk that Holly churns into cream and butter. **2.** The Old Farm's barn is home to 60 head of sheep, a cow, a goat, pigs and assorted chickens. **3.** Holly takes the early-morning milk round. **4.** Cailen and stepbrother Taber count sheep, which are wonderfully friendly because Holly takes them treats when she tends them. **5.** Dearheart and Old Farm Trapper, trained as sheep dogs, are a girl's best friends. **6.** Cailen's pride: a team of oxen that she raised from when they were four days old and trained to wear yokes. To buy the oxen, Cailen sold her horse; thei first tiny yokes were Christ mas presents, made by Ste ven and painted with heart by Holly. **7.** Holly bring Chamois out to pasture **8.** Happy as a pig: It's lunc hour for resident sow Pau line's brood. **9.** Caile nurses the calf, Peaches who was born under peach-colored moon



















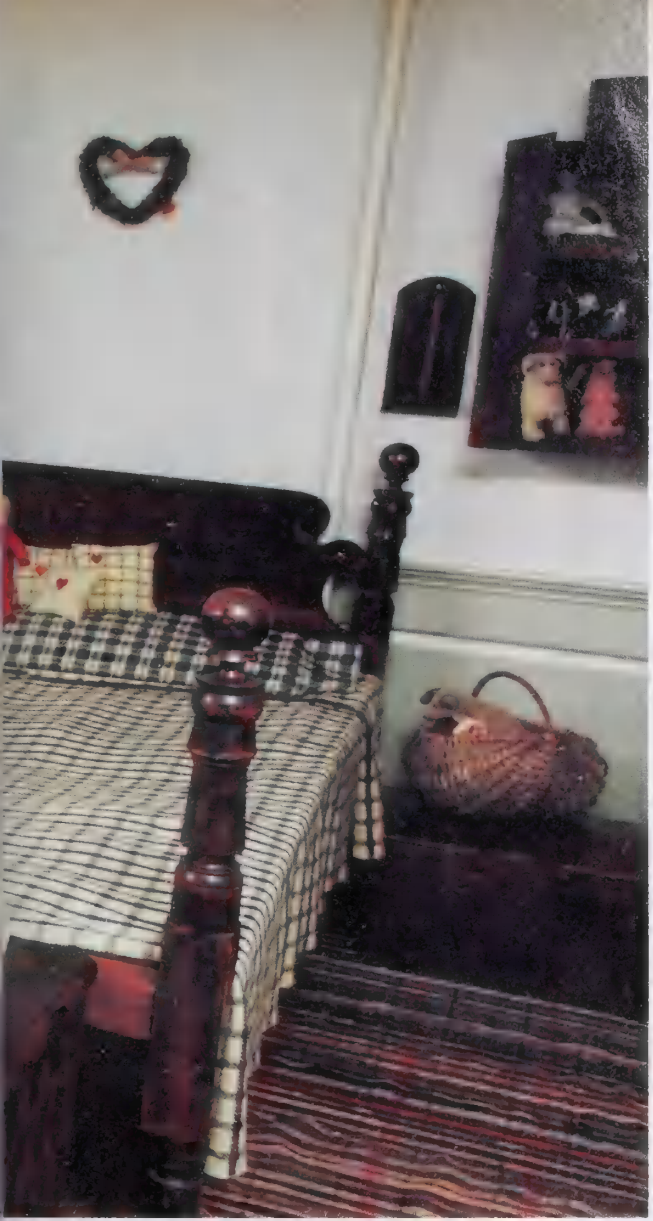
0. This antique gas stove is sed for Holly's canning—ut situated in a connecting hed entryway, it doesn't eat up the house in sum-ner. **11.** Beyond this break-ast table, set for early-norning harvesters, is Holly's heart-shaped herb arden. **12.** Summer's boun-y: fixings for canning or a amily feast. **13.** First thing in the morning, just after the dew has dried, is the best time to pick herbs for drying because their oils are at their peak. **14.** Breakfast fare: fresh eggs gathered from the barn, garden parsley and homemade sausage, which Holly made in heart shapes as a tribute to country lovers' mania for hearts. **15.** Bees are Steven's specialty—and aside from the honey they produce, they help pollinate the herb garden. **16.** Waiting to be made into wreaths, herbs fill the house with wonderful smells. **17.** Fiery red cosmos add spots of blazing color in the garden. **18.**The dinner bell—rung loud and clear—is used to round up a houseful of children. ►

"What's for dinner? Whatever the garden grows..."

The farmhouse's dining room is Holly Meier's antiques showroom (by appointment only). The furniture is all antique painte
teenth-century white ironstone china; on a drying rack is homespun, which Holly also uses throughout the house as curtains







pieces, her specialty. In the cupboard is late-nine-sheets, blanket covers and heart-embroidered pillows.



FULFILLING A DREAM OF THE GOOD LIFE

"Selling antiques, making wreaths and hand-dipped candles are all easy to do from the farm..."



Whether Holly Meier works day and night making a winter's worth of candles or wiring a host of herbal wreaths, she gets passionately involved. But there's a method to her madness. "I usually start on something because I need it for the house. I was looking for lighting and uncovered an old, cut-paper shade in terrible condition. I thought, 'I can make that myself,'" and so she did—without any instructions. "Soon friends were putting in requests and I started making shades to sell." The desire to make candles came out of the same need for lighting—but this time to fill her sconces and hog scraper candlesticks. "I even make little candles for the Christmas tree," she says.

One more craft that Holly taught herself—the hard way—was dyeing. "I'd spun some of our sheep's fleece into yarn and wanted to dye it. So with only a slight knowledge of mordants, I raided my herb garden and began transforming the white wool into soft, subtly muted tones. To my alarm, I was also transforming my kitchen into soft, subtly muted tones!" But once she got the process down, she was so delighted by it that she created a special garden for dye plants. The next step, after dyeing yarn, is, naturally, knitting, another of Holly's crafts. She also built herself a backstrap loom for weaving—but "I'd rather knit. I can take it to antique shows with me." And antiquing is Holly's most absorbing passion these days—she's even planning to take an 18-wheeler truck full of furniture to display at the Star of Texas show in Houston. But one can never tell what will capture her attention next. Just after a client calls to ask about a certain piece of painted furniture (and a farmer with a sick animal calls asking for Steven), Holly reveals her summer plans: "We're taking all the children in a camper north to the Gaspé Peninsula. The idea in the back of our heads is to move someplace where we're *really* away from it all."■

Editor MARY EMMERLING

Opposite, far left: Hung singly or in abundance, Holly's herb wreaths are eye-catchers. *Center left:* Scouting for homespun at 7 A.M. at a flea market, Holly examines the wares. *Near left:* Dipping candles the old fashioned way—120 dips each—Holly uses racks Steven made.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A CLASSIC NEW HOUSE HARKS BACK TO 40s MODERNE STYLE







Above: Typical of the '40s Moderne style, elements line up with one another on axes, as the loggia and the pool do here. *Below:* The deep recess of the front door, the thickness of the columns and the full corners contribute to a feeling of solidity, of a substantial architecture as opposed to a thin, glass-walled one. *Left:* The house is composed of three blocks that grow larger to fit the triangular site. A soft green swag filters the sunlight over the loggia.



STEVEN BROOKE

A retrieval of Moderne style, this house is a classic composed of three graduated cubes

Coconut Grove, Miami's first settlement, goes back to the turn of the century: It is a rarity amid south Florida's strip and suburbia. With quiet, delightful streets and sophisticated urbanity, it has become a living textbook of the area's important architectural styles, from early clapboard to 1920s Spanish, on through Deco and Moderne, to Frank Lloyd Wright ranches and, most recently, white stucco houses in the modern style of Charles Gwathmey. A style that seems particularly appropriate to architects Andres Duany and Elizabeth Plater-Zyberk is early '40s Moderne—a style that never really died. "This was a time when the generation of architects trained in the classical Beaux Arts tradition encountered European Modernism," says Mr. Duany. The '40s buildings followed classical rules, yet were stripped of ornament. "Ours is a retrieval of that style." ►

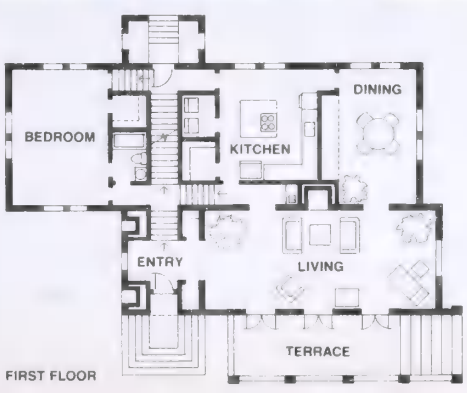
"This is the kind of space that makes one want to wear black tie," said a guest

An example of classically proportioned rooms, the long rectangular living room is a perfect double cube. Symmetry, another classical notion, has been incorporated into Hibiscus House. Says interior designer Robert K. Lewis: "The classical character of the house, its pure spaces, was a compelling framework, one that was essential to respect. In a strong space like this, it is critical to keep furniture, objects and art to a minimum." Mr. Lewis' choice: classic-lined furniture made of palmyra vine and wood, covered in white duck. Its graceful lines are a foil for the strict geometries of the architecture. The lightness, almost buoyancy of the spaces, is an indication that the architects accomplished their goal. "We had ice cubes in mind when we started the design phase of the house," says Mr. Duany.►

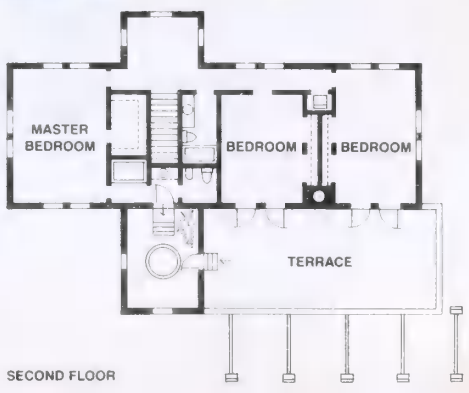


Polished, glossy, with the precision of machinelike detailing, the minimal interiors are contained within a white border set into the sleek, gray tile floor. The fireplace of local-coral stone veneer with a mirror inset above is another such detail. The plans (*right*), besides showing the house's order and strict axes (note the stair that rises through the house in its own rectangular block), indicate that all major spaces such as the living room are in the front of the house, interacting with the street and loggia, a response to Coconut Grove's urban character. Both upholstered and wood furniture are from Baker Furniture. Pillow fabric from Gretchen Bellinger.





FIRST FLOOR



SECOND FLOOR

Each room, separate and serene, has its own private vista; the overall feeling is that of tranquility and elegance

Unlike most of the modern houses we have grown accustomed to over the past 50 years, this house does not have an open floor plan *(see plan on previous page)*. Rather, space is divided into traditional rooms instead of flowing freely. The high-ceilinged dining room is on a direct axis with the last French door off the living room. Each of the three French doors is topped with a perfectly circular window. The absence of classical ornament makes the purity of the design more apparent. Classical proportions of the rooms—and even the front steps—stand out with a great deal of strength that would be dissipated by lavish ornament. Says architect Elizabeth Plater-Zyberk, "The fixed spaces, elegant proportions and strict geometries of the house, plus the adherence to axes, represent just a 'new' old way of designing a house."■

—SUSAN GRANT LEWIN





Hibiscus House is not architecture in which rooms flow into one another. Although the dining room has a vista into the living room, it is a separate space. Even the hot tub area *(above)* upstairs was contained within a walled area *(see plan)*. The windows give framed views of greenery. Using just a few accessories, Mr. Lewis demonstrates that even a contemporary hot tub can be treated with elegance. Orchids from the Orchid Mart. Painting in dining room *(top)* by Salinas from Barbara Gillman Gallery. Dining room furniture, the Linea Cara collection by Karl Rausch from Baker Furniture.



ARCHITECTURAL DETAILS

FROM GINGERBREAD TO GARGOYLES

Authentic treasures peeled from houses of the past are being rediscovered at wrecking companies and warehouses

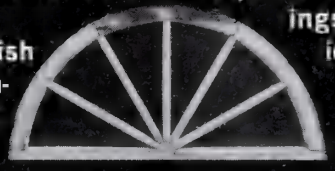


Ornament—anathema to Modernist design—is back in style. Long banished as aesthetically retarded, morally reprehensible or simply the affliction of people who don't know better, ornament is suddenly reappearing in some of the best new architecture, interior design, furniture and fine arts. After more than a generation of glass boxes, plain white walls and strictly functional design, there is a renewed interest in patterning and decorating, in applying ornament to the surface of things in a manner clearly unrelated to structure or function. What is even more significant, the validity of decorativeness *as an idea* has been reaffirmed. The architects, designers, and artists responsible for the new decorativeness are consciously breaking one of the rules of the Modernist discipline in which they themselves have been trained. They are violating the Modernist proscription against ornament. To ornament or decorate today is a radical act, quite the opposite of the conservative or regressive act that it has been for most of this century. It is this movement away from the "dumb box" and the stark interior and this renewed interest in decorativeness that we call Ornamentalism. Evidence of Ornamentalism in architecture, which first appeared in the mid-1960s and 1970s in the work of then relatively obscure practitioners, like Robert Venturi, Charles Moore and Michael Graves, can now be found on the drawing boards of well-established commercial firms. Even the high-rise office building—that determinedly sterile, unadorned inheritor of the modern Bauhaus style in America—is being transformed by the use of ornamental masonry, polychrome surfaces and decorative patterning in several current projects such as Philip Johnson and John Burgee's AT&T Headquarters now under construction in New York City.



"The urge to embellish... is basic to human nature..."

The urge to embellish and the love of ornamental effect are basic to human nature. In all ages and cultures, the human race has demonstrated a persistent impulse to decorate, whether by appeasing the gods with magical signs or by using false shutters and columns to personalize tract houses. By ornamenting or decorating, people of every society have tried to transform the merely useful into the beautiful, giving meaning and importance to an often drab reality. The universal appeal of ornament is precisely its "uselessness" in the strict functionalist sense of the word. Because ornament is not there to hold things up or make things work, it is not bound by all the utilitarian constraints that threaten, at times, to suffocate us. Ornament is essentially free: free to move the eye, to intrigue the mind, to rest the soul; free simply to delight us.



"Ornamental surrounds emphasize doors and windows..."

In a town or cityscape, ornament makes places legible, helping people to sort out pathways, districts and reference points so that, urbanist Kevin Lynch has explained, "the various parts of a place can be recognized and can be organized into a coherent pattern." Decorative roof treatments help people pick out individual buildings at a distance. Ornamental moldings, lintels, cornices and friezes help to distinguish the top, mid-portions and bases of buildings, giving them clear identity at the ground level. Ornamental surrounds emphasize doors and windows, letting people know where to enter a building and, by the modulation of these elements, what to expect inside. Ornament also helps orient people, telling them which way is in or out, up or down, toward the center or away from the center.

There is also the symbolic function of ornament: the ability of ornament to impart to an object or building some meaning beyond its actual time, place or purpose. For most people, a house is much more than shelter. It is a statement, like clothing or furniture, of self-image, of desired social status, lifestyle or private fantasy. The roof may keep out the rain, but it is the elaborated lamp post at the front of the drive, the eagle over the door or the intricate carving on the heirloom table with which people seem to identify.►

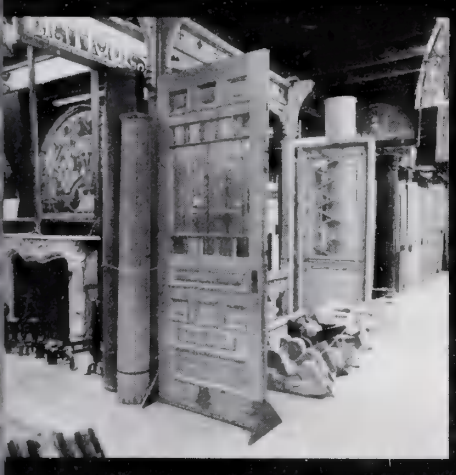
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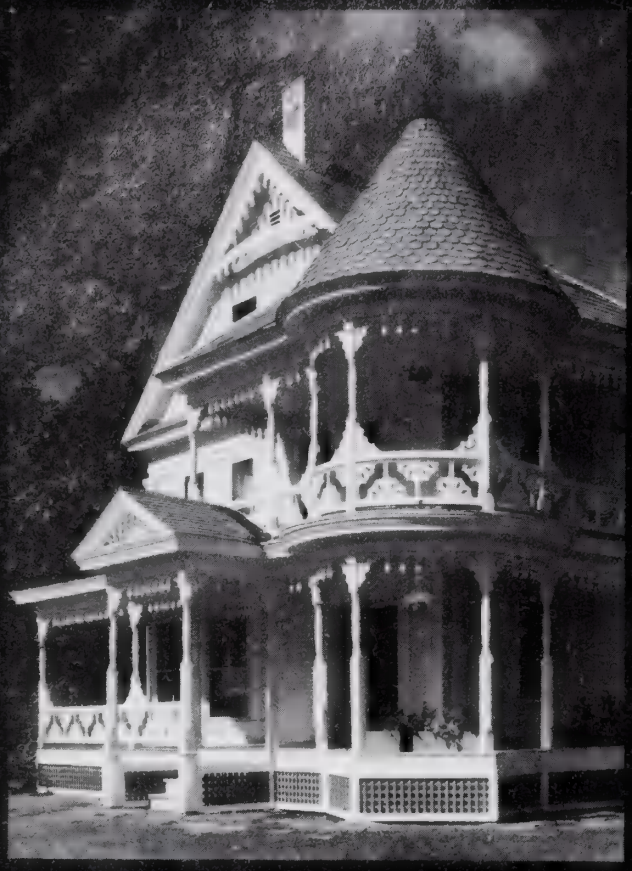


ORNAMENTS FOR THE ASKING

nce upon a time, gingerbread houses existed only in fairy les—or along the tree-lined streets of America's grandest eighborhoods, where authentic Victorian homes displayed eir gables, turrets and filigree to the delight of passersby. oday, though, you don't have to invest in a period house to njoy the visual beauty of castlelike spires, whimsical stone argoyles or wrought-iron gates. All these architectural etails—and their interior counterparts—are available cross the country either as antiques saved from the wrecking yard or as reproductions lovingly and faithfully crafted to the original in their minutest details. Remember the wood newel post on your grandmother's staircase, or her delicately carved mantel you decorated each Christmas? Imagine being able to order replicas of those pieces in dimensions that suit your room. Or picture yourself finding a cupola, corbel or other architectural treasure to dress up your roof. These originals are just some of the available antiques—and the contemporary firms' inspirations.

R OUR SOURCE GUIDE TO ANTIQUE ELEMENTS, SEE PRODUCT INFORMATION

ARCHITECTURAL **DETAILS**



Ornamentation, inspired by turn-of-the century Victorian houses, is enjoying a revival. Both vintage and brand new dwellings inherit a familiar grace with the crown of a cupola, the turn of a post—replicas of the fine old classics

What distinguishes one home from all others? In the case of this gingerbread house, built in Chester, Vermont, between 1870 and 1880, it's ornamentation. And that same sense of distinction—adding the rich glow of stained glass to an ordinary staircase window or the beckoning spire of a cupola to a plain slate roof—is what the new ornamentalism is all about. On these pages, we show you examples of the latest reproductions to dress up your old (or new) home. Some of the varieties include the following. *Medallions*—Made of plaster, frequently in the acanthus-leaf and floral motifs favored by the Victorians, medallions can adorn ceilings or be used as decorative wall hangings, sculptures—even light fixtures. *Corbels*—Often copied from the roof cornices of 1800s houses, corbels can be roof or wall ornaments, bookends, shelf brackets, feet for furniture. *Mantels*—In addition to adding romance to a contemporary fireplace, mantels can form headboards for beds. *Moldings*—Trimming ceilings or baseboards, they give an entire room elegance. They can also define and ornament doorways, divide wall space, frame groups of paintings. *Cupolas*—Add a cupola to your roof to re-create the "Carpenter Gothic" feeling of this home; or use one to bring period beauty to a summer house, barn, garden shed, garage, the gazebo that just doesn't look complete without it. *Wood turnings*—Use them to give character to a stair rail or table base, or adapt them (and newel posts) as plant stands. *Gingerbread trim*—What could be more charming for a child's room—or to add a lacy look to your roof, a beguiling frame to art? *Columns*—Give your porch the look of an Old South veranda—or turn an antique base into a stand. *Doors*—Use them outside or in—to divide rooms, decorate a kitchen with "old apothecary shop" warmth.►

CARPENTER GOTHIC: 19TH CENTURY ORNAMENTED HOUSES OF NEW ENGLAND © 1979, by Alma de C. McArdle & Deirdre Bartlett McArdle. Reprinted by permission of The Whitney Library of Design.





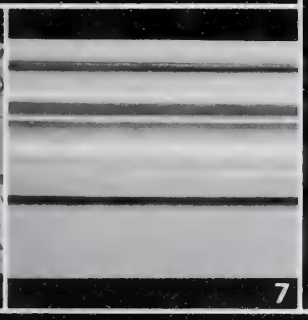


Newly prized for their interior design merits: Medallions garnish ceilings; corbels serve as brackets; columns divide open spaces



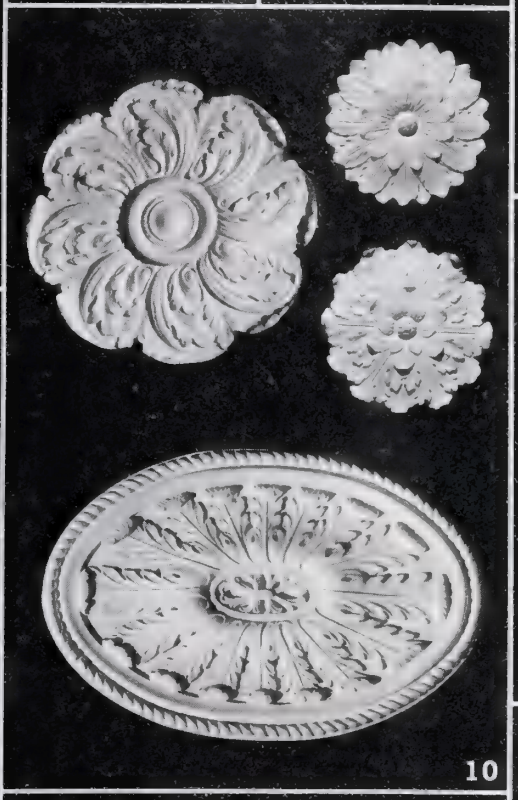


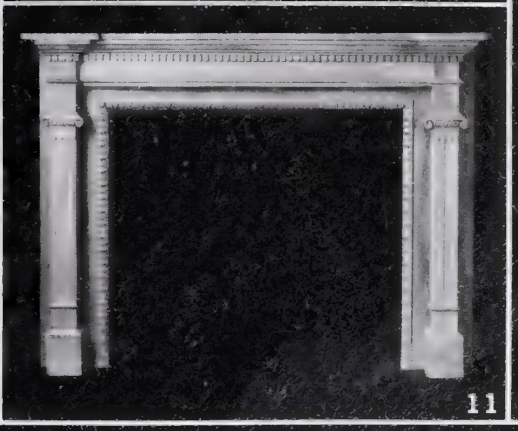


















. Aluminum cupola from Aluminum abricators comes in a variety of finish- s and with a finial, weather vane or ross.

. Trim and molding—like Renovation roducts' wood gingerbread—can also orm chair rails or wall panels.

. Dovetail's baluster made of plaster einforced with fiberglass can repair an ld stair rail or become a new leg for a able.

. Wood mantels like this one from Ar- hitectural Paneling can be custom-de- igned and carved.

. Made of polyurethane, this light- weight medallion from Focal Point dresses a ceiling with instant Victori- ana.

6. Leaf-pattern plaster moldings from Dovetail can be ordered by the foot.

7. A Dovetail drawn molding is suitable for almost any decor.

8. A handcarved, pine corbel like this one from Evelyn Croton Antiques can frame a doorway or support a mantel- piece.

9. Dovetail's plaster corbel is the Ro- man acanthus-leaf pattern favored in the 1800s.

10. Plaster medallions from Felber il- lustrate the wide range of available sizes, patterns and reliefs.

11. Popular 1820s-style "Westmin- ster" mantel from Gregor's Studio boasts neoclassic carving.

12. Perfect for a gazebo—a 25-inch- high unfinished cupola in solid pine from The Renovator's Supply.

13. More vintage elegance—a plaster corbel from Dovetail—for brackets un- der a mantel, trim on a porch.

14. Square aluminum column from Moultrie Manufacturing Co. comes pre- finished or primed in white in a variety of dimensions.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ARCHITECTURAL**DETAILS**


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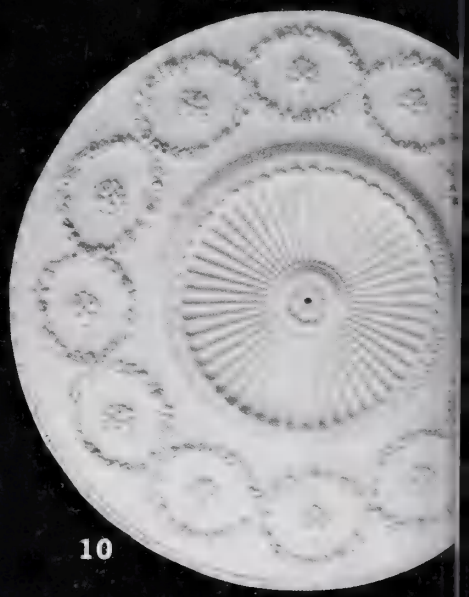

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Faithful reproductions of antique columns, moldings and ornate trim—in durable materials and myriad sizes—can now be ordered by mail

1. Add a burst of sunshine to a gable, door, window frame or mirror. This traditional sunburst from Focal Point, primed white or beige, comes in three sizes—all in wood-like Endure-All (polyurethane).

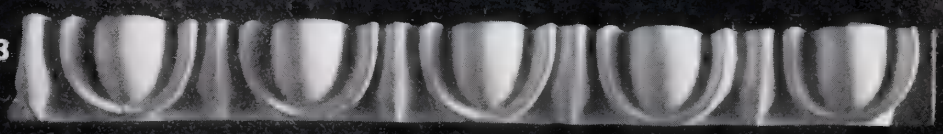
2. Plaster (nonflammable gypsum) reinforced with fiberglass is the basis for all Dovetail reproductions, such as this simulated Walton-Lincrusta wall panel, 36½ inches by 18⅝ inches.

3. Plaster molding in a grapevine-patterned polyurethane is available from Focal Point in 10-foot lengths; fancy inside and outside corners are offered to eliminate pattern matching.

4., 5., 6. and 7. Unfinished pressed wood decorative medallions from Bendix Moulding come in a variety of diameters; stain or paint them















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to suit your own decor.

8. and 9. Bendix's scroll ornaments, also of pressed wood, add character to walls, niches, headboards, frames and shelves.

10. Ornamental plaster medallion, 43½ inches in diameter, is one of a variety including Adam, Georgian and Federal—available from Felber, in glass-reinforced gypsum.

11. A 36-inch plaster finial from Dovetail, reinforced with a steel rod for added strength, makes an attractive garden accent, too—or a room sculpture.

12. The Victorian scrolled acanthus frieze blooms again—in a 7-inch-wide plaster molding from Dovetail.

13. This Dovetail plaster molding is a traditional egg and dart pattern with pure geometric appeal.

14., 15. and 16. Gingerbread trim—in fanciful lengths and brackets—comes custom-made in yellow pine from The Emporium.

17. Corinthian capital of white-painted aluminum (will not rot or warp), available in various sizes from Moultrie Manufacturing Co., could be a plant stand, a pedestal or the pride of your porch. ■

Editor TRICIA FOLEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

DESIGNER-COORDINATED WALLCOVERINGS AND FABRICS



Patterned papers and printed fabrics come from Gloria Vanderbilt's new collection, now available in department stores. The combination here offers just a glimpse of the boundless possibilities for mixing and matching her designs, which include two dozen wallcoverings and a variety of companion fabrics







FELICIANO

Opposite: Mr. Bromante says about his version of the country look: "A few years ago, the country look had a lot of accessories. With just a few large-scale ones, the look is updated." The porcelain monkeys and the blue-rimmed chargers on the mantel exemplify this paring down.

Above left: The scale of an imposing chinoiserie chest works well with that of a simple country pine table *(opposite)*. Above the chest, Mr. Bromante likes a line drawing rather than a mirror, a change from the usual bedroom scene. Chest from Rose Cumming.

Above right: "Waking up here would be delightful," says the designer, who used a small, multicolored floral for the inside of the bed hangings and a border for the pillow flanges. He designed the patchwork quilt with seven fabrics from the Vanderbilt collection. The whimsical twig bed frame is painted realistically in shades of dark green and brown.



A beautiful bedroom, feminine but not fussy, luxurious but not opulent, is certain to be a welcoming haven at the end of a long day. To create this kind of room, interior designer Louis Bromante used wallcovering and fabric from a new collection by Gloria Vanderbilt *(opposite above)* for James Seeman Studios. For serenity in a somewhat small space, he chose a stripe ("I don't consider stripe a pattern") in a soothing pale blue and khaki to cover the walls and, for visual continuity, to make the bed hangings. He lined the hangings with a floral and covered a supremely comfortable chair in yet another print. Mr. Bromante, who coordinated the Vanderbilt prints by scale rather than color, says, "Thank goodness there is no longer a set formula for using color." He feels the same way about furniture. The scale of a piece, and how it relates to other pieces in the room, is more important than its country of origin, or its wood.►

DESIGNER-COORDINATED RETAIL DECORATING PACKAGE

China Seas/HomePort boutiques feature fabrics, wallcoverings, bedding, paint, accessories—all color-coordinated so that you can decorate a room in minutes. The mistake-proof packages (including paintbrushes and staple guns) are in department stores across the country









WILLIAM P. STEELE

Opposite: In the master bedroom of a New York City brownstone, the bay window becomes a focal point with tied-back curtains and a comfortable place to sit. A narrow ribbon of HomePort frenchblue paint highlights the Victorian ceiling moldings. Love seat by Kay Lyn Inc.; Back Supporter mattress by Spring Air Co.

Above left: Towels are one of the many color-and-pattern coordinated products from HomePort. Mrs. Elliott emphasized the graceful fireplace by painting the hearth and some of the curved moldings with chamois from HomePort's premixed paint collection.

Above right: Stockholm Summer sheets and pillow shams match wallcovering and curtains. The reversible comforter is Parisian Paradise on top, Paradise Floral underneath. All HomePort products from Macy's, New York.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



If you have ever wished—wildly—that you could completely decorate a room in a single day (or least a weekend), take heart. Inger McCabe Elliott *(opposite above)*, who started the fabric house China Seas, has turned her expert hand to retail home furnishings. HomePort boutiques, in about 50 stores across the country, offer one of the most complete lines of pre-coordinated home furnishings to be found. In addition to fabrics, wallcoverings, sheets, towels, rugs and accessories, HomePort also sells premixed paint to match its fabrics, and even paintbrushes and staple guns. "We want consumers to know that we are really trying to help them save time," says Mrs. Elliott. This cozy, bedroom *(above)*, decorated by Mrs. Elliott for friends, illustrates the complete look you could give a room. Covering walls and making curtains (from sheets) might take longer than a weekend, but all decisions could be made in one day.■ *Editor* KATHLEEN MAHONEY



T H E G R A N D







Wall Art: PAINTED FANTASIES & ELEGANT GLAZINGS



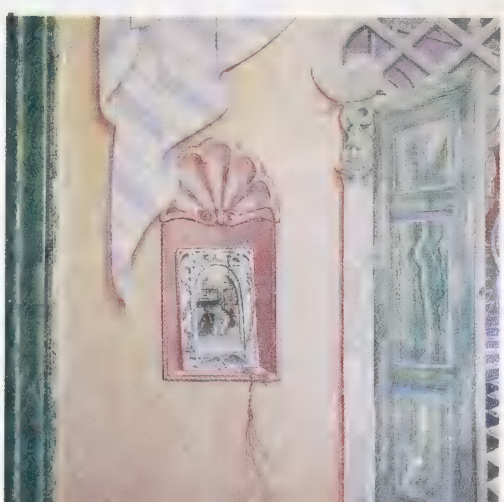
pe: Visual wit: a banana peel at the foot of the grand staircase. *Left:* Niches with e-and-white porcelain were inspired by Mrs. LeConey's collection. The marbling doors and frames was painted in many layers. Transparent glazes of peach and n were dragged (sometimes called the *strié* technique) with steel wool. *Below, from o right:* Trompe l'oeil makes it impossible to tell real moldings from painted ones. zing below the chair rail was dragged in a half-moon pattern. Draperies above palace scene began as a frame for a favorite piece of furniture, but the fantasy v. Real blue-and-white porcelain is visible through the door on the right; paper with porcelain pattern lines hall to the left. Copy of family photograph in ie. Painting by David Polatsek, Karen Becker and David Cohn.

For hundreds of years, trompe l'oeil has been one of the fastest as well

as wittiest solutions to architectural and decorating problems. Trompe l'oeil painters have produced three dimensions where there was one, opened windowless walls, made inexpensive materials into more precious ones and created architectural interest where there was none. Interior designer Ann LeConey wanted all these things in the foyer of her own New York City apartment. "I tell my clients that first impressions are the most important. Even if the rest of your house is spectacular, it falls flat when the foyer is dreary." While these fantasies might be overwhelming in a large area or a room where much time is spent, here, in a once-pedestrian hall, they provide a perennially delightful visual treat: Draperies frame a palace view; shelves exhibit porcelain; scallop-shell niches hold personal objects; doors and their frames look like green marble; and painted "paneling," below the chair rail, is worthy of Chippendale.►

L L U S I O N S





Trompe l'oeil painting opens walls to believable views, creates architectural details where none existed



LEFT, MICHAEL DUNNE. OPPOSITE, TOM YEE

The term "trompe l'oeil" covers a lot of territory, and very skilled painters move easily from one technique to another. Richard Lowell Neas used his still-life and landscape expertise (as well as his sense of humor) in a Philadelphia dining room *(above)* and his skill in architectural rendering in another room *(opposite)*. The first creates the fantasy that a window in the middle of the city looks out on an Italian terrace and a wild landscape beyond. Inspired by the realism of Dutch still-life paintings and indulging his sense of humor, Mr. Neas arranged an informal picnic on the parapet of the formal terrace. In another plain, boxy room, Mr. Neas, who is also an interior designer, created an inviting space with the ambience of the French provinces. After installing a Louis XV mantel, he painted an overmantel, as correct and precise as an architect's drawing. Using another decorative wall-finishing technique, Mr. Neas sponged cream paint on the wallpaper to soften the new look.►

Above: The picnic still life is one of three wall panels in the dining room. All have painted blue draperies to further the window effect, and each is spotlit for nighttime dining. *Opposite:* To create an old-farmhouse look, Mr. Neas installed beams and rush matting on the ceiling. He designed the floor using terra-cotta Italian tiles in three different shapes; by painting a design to match the architectural style of the antique stone mantel, he fashioned an overmantel where there was none. A real delft plate wittily calls attention to the trompe l'oeil effect and also echoes the *faux* tiles lining the fireplace. Wallpaper by Brunschwig & Fils. Italian ceramic tile by Il Ferrone.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Commonplace furniture, transformed with trompe l'oeil, becomes artwork; picturesque scenes echo live arrangements

A secondhand bed and a television cabinet would seem strange additions to a master bedroom furnished with antiques and a sumptuously upholstered chair and chaise, unless the pedestrian pieces were painted with such wit and imagination that they became works of art. Such is the case in this Newport, Rhode Island, house. Interior designer William Hodgins wanted a unique bed to create an upbeat touch in a traditional bedroom, so he bought an ordinary four-poster, had the foot posts shortened and asked Yorke Kennedy to paint it in a lighthearted Regency style. Mr. Kennedy said that the drapery effect was suggested by the dowel resembling a curtain rod at the top of the headboard. The cabinet was designed by Mr. Hodgins specifically to hold a television set (at the right height for viewing) and to fit that particular wall space; painted by Robert Jackson.



Mr. Hodgins used a pretty chintz in the owner's favorite colors for the bedspread, which has a scalloped edge. The pale blue "shirred silk" and faux bamboo of the television console give it a French look. Medallions and panels "hang" on the silk.



Mr. Kennedy painted the fluted bedposts with flowers and the finials as pineapples. Using a deep blue from the chintz (rather than peach or green) for the draperies creates an unexpected and welcome accent in a room of pale colors.



Mr. Kennedy got the idea for the swags with Chinese hat-shaped tassels from a book of Venetian painted furniture.



) fit the scale of the wall, the vase was changed a bit in the painting. The brum lilies were painted from real ones, but other flowers are pure fantasy. ne arrangements echoing the paintings are by Mrs. Tozer and Mrs. Hoffmann.

One of the greatest appeals of murals is that they can be mirror images or abstractions, delicate or bold. Zibby Tozer, author of *The Art of Flower Arranging* (Warner Books) and co-owner, with Martha Hoffmann, of The Flower Service in New York City, wanted her entrance hall to be "pretty and happy," but not palatial. "The proportions here are not impressive enough for stone walls and marble floors," she says. Although she and painter Ugo Morea had no common language (he spoke Italian, and she used her Spanish), they communicated through pictures from books and magazines, sketches Mrs. Tozer drew and some real flowers and fruit. The bowls and vases are from Mrs. Tozer's porcelain collection, but the graceful branches and the fruit and flowers growing on them are imaginary. Europeans who visit the Tozers think the paintings look French, but Mrs. Tozer says, "I've never seen anything like it anywhere, and that's what I love."►



ne imari bowl was enlarged on the wall. Although the intings are not trompe l'oeil, Mr. Morea did paint a rface for the porcelain pieces to sit on.



"I turned it inside out," says Mrs. Tozer about this Samson bowl. The interior design was painted on the outside of the bowl, so that it would show better on the wall.

The painter's alchemy relies upon fool-the-eye techniques and a leap of wit: A draped canopy and sleeping cat illustrate such special effects



Where else except in a painted rug could you find a cat who would sleep at the foot of the stairs all day long, every day? The rug, painted by Robert Jackson for Mrs. Henry Parish II, is typical of the witty touches she likes in her country house.



WILLIAM P. STEELE

Each large diamond shape of "marble" is edged with metallic tape to resemble inlaid brass. The floor is layers of paint, glaze and varnish.



FRANCES PELLEGRINI

The walls of the bedroom where this picture "hangs" were painted by Mr. Jackson in a trellis.

Not only is trompe l'oeil usually les expensive than a real architectura change would be, it can often ac complish things that would be archi tecturally and decoratively impossi ble, and it is thus that the element c fantasy is introduced. In the heart c London, a child's bedroom—wher the atmosphere is quite other worldly—exemplifies just such flight of fantasy. For her son, who passionately interested in astron omy, interior designer Filippa Naes commissioned a ceiling painted dar blue with stars and planets, an from there the project grew. Th ceiling fixture suggested itself as point from which to "gather a ter of fabric," giving the room a semi tropical feeling. The trompe l'oe "tent" was drawn by Ricardo Cinal with a lead pencil. Less celestia but just as much in the realm c fantasy is the New York apartmer of Tania Vartan, who painted th floors and moldings of a hall and foyer to resemble marble. "I wante it to be like walking into a Venetia palazzo," she says. Mrs. Vartan pre fers an oversized design in a sma space because otherwise it looks lik a mosaic and more Oriental than Eu ropean. "Often the concept c trompe l'oeil is larger than life any way," she says. Certainly paintin carpet on stairs can be more exuber ant, more colorful and more whimsi cal than any real carpet could be Interior designer Mario Buatta de vised both an imaginative *and* practi cal solution for an art-deficien room. For clients, who coveted tw paintings he owned, Buatta aske Robert Jackson to duplicate th originals right on the walls.►

Right: A "fabric tent," drawn in pencil o a white wall, drifts gently down behin an old iron and brass bed. All bed liner are antique, as is the tablecloth on th bedside table. Designer Naess use sheets draped over rods for the curtain "I like them because they are so simple, she says. Muralist Ricardo Cinalli dre the tent and painted the ceiling.



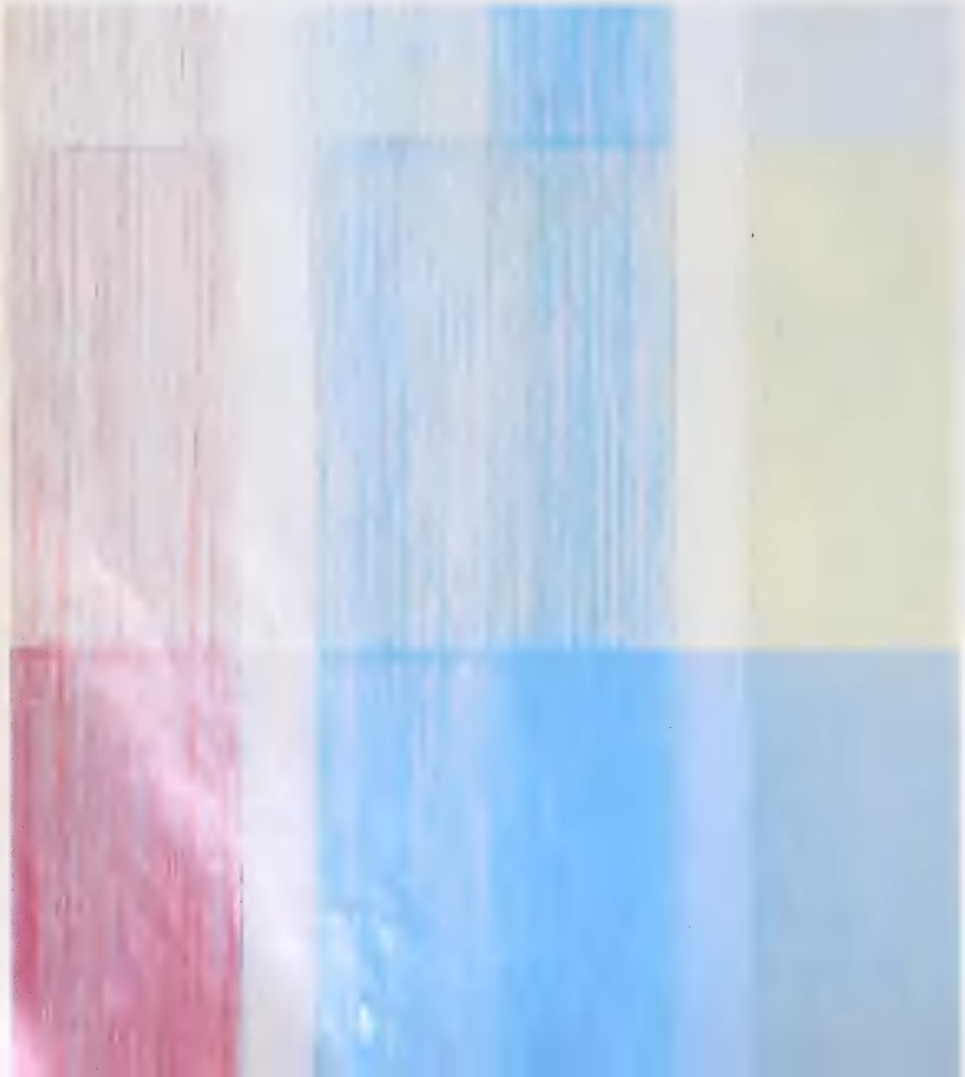
Tinted glazes–the newest trend in wall finishing–create painted-on pattern and texture

Tinted transparent glazes and colorwashes for walls have been a decorative craft since the Renaissance, yet the art of exotic wall finishing has remained one of the best-kept secrets of modern-day interior designers. Although glazing liquids can be bought ready mixed, then tinted with universal tinting colors, and although the methods for applying them are not complicated, there is still an aura of mystery about the process. Most "distressed" finishes, as designers call them, are actually based on a simple three-step procedure. On a very hard, smooth wall (canvasing is the best way to ensure success), a background coat of paint is applied over which a glaze or wash is brushed. Different patterns are created when dry brushing, stippling or ragging allow the background color to show through. The descriptions on these pages serve as a brief introduction to the magic and new appeal of decorative wall finishes.

DRAGGING

A dragged (or *strié*) finish creates one of the most elegant effects, giving the illusion of depth to walls and making the whole room seem richer. A tinted transparent glaze is applied, then brushed with a dry brush so that fine lines of the undercoat show. The examples below show varying background colors.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



SPONGING

In the other finishing techni
described on these pages, the
glaze is first put on and then l
off in a pattern. Sponging is di
ent because a sponge is used tc
the glaze or wash *on* the b
ground color. When done with
glazes, in different colors, on a
background, it gives a marblec
fect that can be quite rich.
though a transparent oil g
comes closer to looking like ma
a wash of oil-base paint (reg
wall paint) thinned with mir
spirits can also be used. The g
or wash should be dabbed on
a light touch, so that the c
looks floated on. A natural
sponge should be used becau
cellulose sponge won't produc
impression that is soft enough.

LORWASHING

washing, as simple and fresh agging is elegant, is the appli- n of transparent colorwashes white for a pretty, airy effect s well suited to rooms with a try look. A much thinner oat than the others shown on pages, a wash that can be ed with water is the medium ly used. The colorwash—latex diluted with water, or simply and pure color with a bit of to give it body—is brushed d in all directions to avoid marks or edges and to leave a background color uncovered. n the first coat (which often messy) is quite dry, another olied, covering the bare spots arts of the first coat to make olor come alive.



STIPPLING

Of all the so-called distressed (or complicated) wall finishes, stippling is the best for a less-than-perfect wall. Because it is nondirectional, unlike a dragged finish, flaws and irregularities will not be as apparent. It is, perhaps, the only finish that should be attempted without first canvasing the walls. Stippling is usually done on a wall with a white or light-colored background and a tinted glaze. A stippling brush, soft piece of cloth or roller is pressed firmly into the wet glaze, then lifted so that specks of the glaze come off, leaving dots of background color. Whether the effect is fine dots or a mottled look, the treatment is unobtrusive and is especially appealing as a background for stencils.



RAGGING

Ragging or rag-rolling, a variation of stippling, is exactly what it sounds like: The wet glaze is applied with a brush, then pressed with a rag (bunched up) or a piece of chamois, which is then rolled back and forth. The rag should be rearranged from time to time. Like stippling, ragging is a nondirectional pattern, good for large areas or for spaces with sharp angles, which it tends to soften. The overcoat can be a transparent oil glaze or a wash. Here a red-tinted oil glaze was rag-rolled over a white base, then white and black paint was spattered on. A red-tinted polyurethane varnish gives the wall a lacquer finish.■

Excerpted from PAINT MAGIC by Jocasta Innes. Photographs © 1981 by Frances Lincoln Publishers Limited. Used by permission of Van Nostrand Reinhold Co.



Vermont Summerscape

PAINTING WITH FLOWERS

Against a background of new-mown meadow and misty mountains, a border of summer-blooming flowers—tall phlox, drifts of daylilies, delicate spikes of lythrum, clouds of pink mallow, clumps of blue petunias—is as carefully composed as a Dutch still life. "I see my garden as I would a painting—needing something high here, something low there, more blue or a shot of red, and, as a catalyst, a lot of white flowers," says Carolyn Loucks. Her Vermont summerscape is the result of 15 years of loving, passionate care.►

Right: Flowers along the fence *(left to right):* white phlox, pink mallow and daylilies, with orange and yellow campanula, 'Blue Mist' petunias and daisies nestled below; platycodon, 'Diablo' cosmos, apricot-colored daylilies, with lythrum behind; yellow daylilies. *Below:* Mallow, lythrum and daylilies bloom outside the guesthouse.

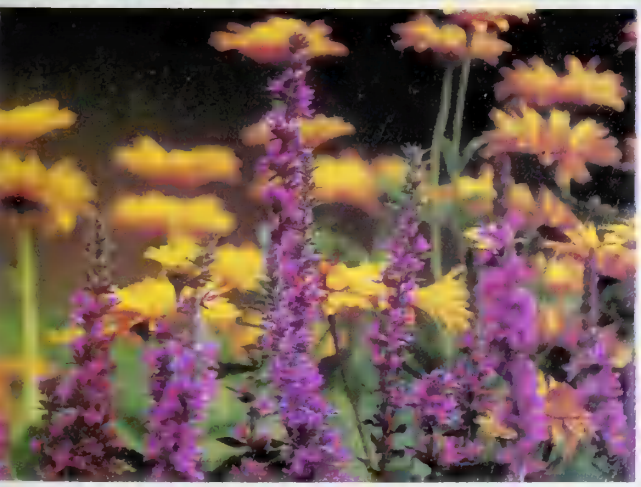




Above: Coral bells, white alyssum, lobelia, petunias and godetia bloom in this partly shady spot near the red door of the guesthouse. It was once the piggery. Mrs. Loucks thinks her garden flourishes because of the area's farmyard roots.

PHOTOGRAPHS: RIGHT, TOP, W.D. LOUCKS JR.; ALL OTHERS, JERRY COOKE





Above: Lythrum and heliopsis. Mrs. Loucks says, "Heliopsis looms beautifully until frost and makes a marvelous utting flower that will last for a week inside the house."



Above: Archway to the toolshed, which is next to the guesthouse. Flowers *(left to right):* petunias, mallow, 'Morden pink' lythrum. Clusters of daylilies flank white phlox, more lythrum and heliopsis.



Above: Growing by the house: yellow daylilies, white and coral phlox, salmon-colored petunias, blue platycodon and campanula carpatica and pink baby's breath. Along the fence *(left to right)*: mallow (which seeded itself from the field), daylilies, phlox, wild lythrum and heliopsis. *Opposite page:* When staking, Mrs. Loucks uses four-ply synthetic yarn. It's inexpensive and doesn't rot. As plants grow, she simply raises the tiers. Growing here *(left to right)*: daylilies, mallow, phlox and heliopsis, with Miss Muffet daisies and matricaria below. Zinnias and petunias provide the shot of red she likes.

AINTING WITH FLOWERS

I add or move things around for color combinations, shape and texture," says the gardener whose glorious display of summer flowers flourishes in this pastoral setting



Above: The Louckses' house as it looked in the 1930s, when it was a working farm. One small barn to the left of the house is now a workshop/toolshed; the other was converted to a guesthouse.

To create her summerscape, Carolyn Loucks, who was a painter before she was a gardener, uses perennials, annuals and wild flowers that bloom in July and August, the months when she spends the most time at her southern Vermont house. To the perennials—phlox, daylilies, heliopsis, lythrum, Alaskan daisies, baptisia—she adds annuals, trying different ones each year—petunias, dwarf snapdragons, nicotiania, lobelia, calendula and sometimes impatiens. "In late spring (May and early June), I get things whipped into shape," says Mrs. Loucks. "I start by pulling out nonsurvivors, thinning, dividing and planning what needs to be moved. I smooth out trenches formed by water from snow thaw, fluff up the soil if it's dry enough, then add bone meal or dried cow manure." She stakes all tall plants, except daylilies, while the ground is still damp and puts cages of chicken wire around just-emerging phlox to protect them from greedy woodchucks. The climate simplifies some of Mrs. Loucks' maintenance work. "With so much snow I never have to mulch, and in summer the dews are so heavy that I don't need to water unless there is a drought."■



EASY-CARE AND ENERGY-EFFICIENT: A VACATION HOUSE WITH

Sleeping under the stars, having breakfast among the pines, watching the sun set across Peconic Bay—the romance of living in a tower was what a New York couple wanted for their vacation house on Long Island. "I met my husband, David, one summer when I was renting a small tower near here. It was romantic and poetic, like living in a treehouse," says Paula Schaengold. "We liked the continuity of stairways and ladders, the idea of living areas as landings."

For their own tower, the Schaengolds found a site with a dense stand of pine trees and, after interviewing 12 architects, found Carl Stein. He understood what they wanted: serenity that comes from simplicity of design and easy maintenance. He was also the only architect they talked to who was interested in conserving energy. The modest 1,440-square-foot house, which does not look like a tower from the outside *(see drawing, opposite)*, was designed by Mr. Stein in a "fragmented form" to slip into the trees (only three large pines were cut down) and also to avoid the "monumental" look a blocky tower would have had.

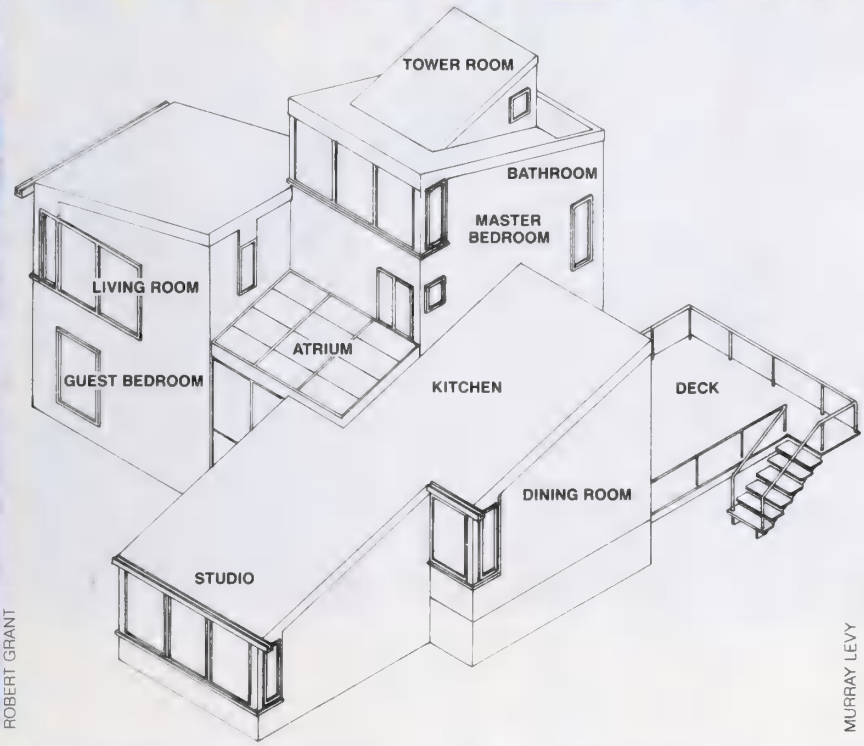
The interior of the house feels very much like a tower, with several levels for living and sleeping, a two-story atrium and an open stair that weaves in and out. A center core rises 32 feet to a sleeping loft and balcony, where the couple watches the sun set across the bay. The living room seems to float in the treetops; the kitchen and dining room—on a lower level—nestle into the pines.

The vertical, open plan (the Schaengolds wanted very few interi-



ROBERT GRANT





MURRAY LEVY

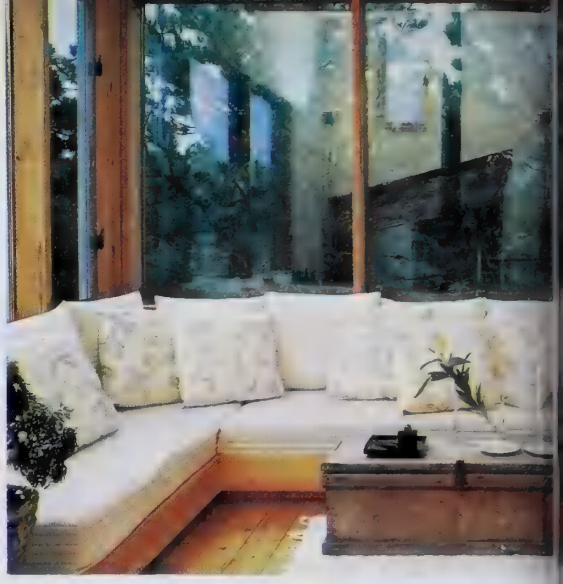
Opposite: Because the Schaengolds go to the nearby beach on sunny days, summer and winter, they wanted their deck to be a very sheltered, shady place, especially for hot summer days. Mr. Stein put the deck on the north side of the house in a an L-shaped corner. Shielded by the house and by trees, it seems to be in a private forest, although neighbors are quite close. The shade makes it pleasant for breakfast and lunch every day in summer. With several bird feeders, it is also a good place to watch birds. *Top left:* The dining room and kitchen both open to the atrium, as does the upper-level living room. Plastic panels are raised as they always are in summer, when the Schaengolds are at the house. Screening behind the panels keeps out insects. *Bottom left:* The south-facing atrium with plastic panels for walls and roof as well as south-facing windows in the studio (ground floor), the living room (left of the atrium) and master bedroom (just above the atrium), all gather solar heat in winter. In summer, cross ventilation between all windows and the atrium, which has screening behind the plastic panels, provides natural air conditioning. Architects: The Stein Partnership. Contractor: Andreassen Construction, Inc.

RIGHT IDEAS ON EVERY LEVEL

or walls) works beautifully for natural ventilation in summer, and in winter for a passive solar heating system that Mr. Stein feels is essential for any house built in the '80s. When warm air collects on the sleeping-loft level in winter, it is drawn back down to the hot-air heating system by a return air duct. When hot air collects at the top of the house in summer, it exits via windows and deck doors. The two-story atrium, acting as a solar collector in winter, becomes as warm as 80 degrees on a sunny day. Because all major rooms open to it, the Schaengolds need not turn on the furnace when the sun shines. In summer, the atrium walls, made of hinged panels of special insulating plastic, can be raised by pulleys.

"With a house as compact and complex as this, there is always the danger of its appearing chaotic," says Mr. Stein, who used uniform, easy-to-maintain materials to give the "fragmented form" coherence. Cedar shingles cover the exterior walls and roof, and even the fixed-glass window frames are cedar. Only the frames of the operable windows ever need painting. Indoors, Mrs. Schaengold, an interior designer, wanted the natural look of unstained pine for all floors, sliding closet doors and studs, which were left exposed around windows to form the interior frames. Using structural materials as finishing materials in this way helped keep costs down. That the Schaengolds knew so well what they wanted also helped the architect to stay within a tight budget. Virtually no changes were made during construction.►







A VACATION HOUSE WITH BRIGHT IDEAS

A super-large deck, uncluttered rooms, minimal furniture are some of the ideas to borrow from this house

"Serenity is the thread that I try to weave through my life and my work," says Mrs. Schaengold. Serenity in her life means enjoying three-day weekends with her husband at their Long Island house; taking long walks on the beach, winter and summer, looking for stones, bird and fish bones, driftwood; planting vegetables and flowers in a large garden plot; watching birds from the deck. It also means a certain amount of privacy. The couple tries to plan ahead so that alternate weekends are reserved for just the two of them.

Serenity in Mrs. Schaengold's design work is apparent in her vacation house: simplicity of design, warmth of natural materials and of handmade things, muted colors, intimacy in the scale of the rooms.

Many of the Schaengolds' ideas, both about design and about living, can be adapted to other houses, other lives. Here we have outlined a few of the best.

Inside

■ An uncluttered look is more than just serene; it is practical as well. Minimal furniture looks cooler in summer and is easy to care for all year long.

■ A large seating unit, like the one Mrs. Schaengold designed for her living room *(center top)*, is a comfortable conversation area and does







Far left: The tower room in the Schaengold house and the balcony beyond where the owners can see over Peconic Bay to Connecticut. A pair of large round baskets and an old painted toolbox create simple, visually pleasing storage. *Center top:* Living room windows look out through treetops toward Peconic Bay and give views of sunsets in winter. *Center below:* The master bedroom, with a ship's ladder (a reminder of the tower where the owners met) leading to the tower room. Soft green sheets and comforter blend gently with natural wood and off-white walls. *Left:* The guest bedroom. At ground level, this room has one of the few windows that needs a shade. *Above:* A storage cabinet reveals Mrs. Schaengold's eye for detail. Baskets hold some towels; others are rolled.

way with the clutter of chairs.

■ This living room unit does triple uty: Cushions are mattresses cov- red with channel-quilted canvas hat can be used by overnight uests. Storage built underneath olds art supplies for Mrs. Schaen- old's daughter, an artist who hand- ainted the pillows.

■ A large, comfortable dining table s essential. The owners made theirs *preceding page)* from a hollow-core oor, carefully sanded, stained black nd polyurethaned. It rests on terra- otta drain pipes.

■ An old trick, but a good one: Bare loors look cooler in summer.

■ Uncurtained windows make better frames for views of trees and sky, meadows with wild flowers, or water, creating real-life murals in each room.

■ Muted colors have many advantages in a vacation house: They create a relaxed atmosphere; they do not compete with views; and, if they fade in the sun, they simply become more subtle.

■ In the case of storage space, more is better: to hide clutter, organize essentials and serve as handsome accessories. In this case: baskets and Japanese packing crates.

■ Collect simple glass vases, large and small, for impromptu bouquets of summer flowers.

Outside

■ Find an outdoor dining spot shaded by trees and cooled by breezes. Nothing is more enchanting than breakfast outdoors.

■ Think of enlarging your deck or terrace so that it can become a spacious outdoor living room.

■ The deck on the preceding pages was furnished simply with terra-cotta drain pipes for the table, baskets to hold napkins and plates, an old wooden toolbox for wine bottles, a Chinese oilpaper umbrella.

■ Entertaining is easy when vegetables come straight from the garden or local farm. Pile peppers in a basket.■

Editor TRICIA FOLEY

FOR MORE DETAILS, SEE PRODUCT IFNORMATION

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YOUR COLLECTIBLES

Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL



Q Our family hobbyhorse has been a favorite for several generations. Can you tell me anything about it? The horse is painted wood except for the horsehair tail and leather saddle.
—M.L.W., Bangor, Me.

A. The hobbyhorse is an old toy, known during the time of the ancient Greeks. Early ones were made with just a stick and a horse's head at one end. By the 18th century in America, this type was popular, as were rocking horses made like yours. Many were homemade toys. The best of them had real horsehide covering, horsehair manes and tails. The less expensive models had painted finishes and less realistic manes and tails. Your horse appears to be factory-made. The curved rockers, small platform beneath the horse, dappled paint, plus other features, are similar to those found on commercially made 19th-century rocking horses. Your horse dates about 1850-75. Its value would range from $500 to $600.

Q My lamp does not seem to be made of bronze, but rather some type of gray metal. Is it a Tiffany lamp? If not, who made it?
—N.R.R., Beckley, W.Va.



A. Your lamp typifies lamps made from 1900 to 1925 by many American firms. The brown slag glass panels were fitted into a white metal or spelter frame. The pattern is metal cutouts on top of the glass. Tiffany lamps were made by an entirely different method. Colored glass was set in bronze metal mounts; bases were bronze, also. Real Tiffany lamps are signed with the Tiffany Studio mark. It is impossible to identify the maker of your c. 1910 lamp; Bradley & Hubbard of Connecticut, Duffner and Kimberley of New York, Edward Miller & Co. of Connecticut, Moe-Bridges Co. of Wisconsin, Moran and Hastings Manufacturing Co. of Illinois are possibilities.

Q My green and red quilt has been handed down in our family. The quilt is in excellent condition, with a design of circles and leaves. It has never faded. I wonder when it could have been made.
—R.M.J., St. Helen, Mich.



A. Quilt designs have changed through the years from large, central designs during the 1820s to many small squares of the same design in the 1850s. Your quilt is in a pattern known as "President's Wreath," which continued to be made through the years. Similar wreath patterns, differing only in the leaf shapes such as Rose Wreath and Rose Wreath with Tulips, were popular during the 1840-60 period. To determine the age, check the stitching to see if it is all by hand. Sewing machines were not widely used until the 1880s. See if the figures have small overall patterns typical of the 19th century or more linear patterns of the 20th century. Even colors are slightly different in 20th-century quilts. The value of your quilt in good condition is $600 to $800.

Q How old are my chairs? What style are they? I have a full set of four straight chairs and two armchairs. My mother bought them at an auction years ago. **—A.R.L., Greenville, N.C.**

A. Your chairs are in the art nouveau style. They are probably French in origin and certainly French in design. Art nouveau was the sophisticated style in fashion from about 1880 to 1900 in Europe. Although some small decorator pieces were made in America in this style with flowing curved lines and twining vegetation, very little furniture was. Your chairs date about 1895, and the six are worth $3,000 or more.■



This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

Longer and more comfortable

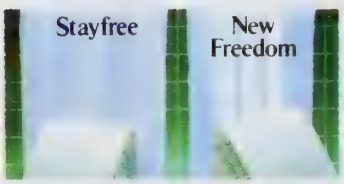
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WHERE TO FIND IT

Experts who conserve and restore antique quilts and woven coverlets

By SYLVIA SUNDERLIN

Antique patchwork or appliqué quilts and woven coverlets are beautiful treasures, but few remain in pristine condition. Because they were made to be used, most of them were subjected to much wear and sometimes rough handling. Some restorers replace worn fabric with nearly matching or blending new material or fibers. Others, the conservators, will not add new fabric but will apply materials to protect the fragile original and halt or slow further deterioration. Frayed edges can sometimes be repaired, but as one textile expert says, "Conservation, not patching up, is the object." Still other quilt and coverlet experts replicate old coverings in contemporary fabrics.



On a loom at Bramble Weave Shop, a woven coverlet, reproduced from an old one.

RESTORATION/CONSERVATION

Antique Quilt Repair, 550 35th St., Manhattan Beach, CA 90266; (213) 545-0511—Susie Frazee repairs antique appliqué quilts, using only 100 percent cotton fabrics. To ensure the best possible match, customers are asked to write first, enclosing a color photo of the damaged part or a tracing of the area to be replaced. Do not send quilt before making an inquiry; enclose stamped, self-addressed envelope.

Cambridge Textiles, Cambridge, NY 12816—Dolores Bittleman is a professional conservator of antique textiles, offering complete preservation service for fine old quilts and handwoven coverlets. Write for brochure or send article to be restored giving details.

Quilt Connection, 2811 Bellevue Ave., Augusta, GA 30909; (404) 736-7941—Grace Smith supplies antique fabric fragments for repair of old quilts. Specific requests should include color photos or, if possible, a scrap of the old material for optimal matching.

Restorations, 382 11th St., Brooklyn, NY 11215; (212) 788-7909—Helene von Rosenstiel and staff restore quilts and coverlets, from expert hand cleaning to fabric repair and replacement.

The Textile Conservation Center, Merrimack Valley Textile Museum, 800 Massachusetts Ave., North Andover, MA 01845; (617) 686-0191—Conservation of antique quilts and coverlets is a growing specialty here. Using advanced techniques, the center's experts make every effort to stabilize quilt or coverlet fabric and slow deterioration. Send for brochure.

Textile Conservation Workshop, Main St., S. Salem, NY 10590; (914) 763-5805—In conserving worthy antique quilts, Patsy Orlofsky and staff cover damaged areas with open-weave netting, delicately attaching it around the edges of worn parts so that original fragments are both protected and permitted to show. No fabric is replaced. In coverlets, a "handling" lining is attached where needed; a consolidating net, such as is used in quilts, may be applied as well.

QUILT AND COVERLET REPLICATIONS

Bramble Bridge Weave Shop, RD#2, Cherry Valley, NY 13320; (607) 264-8400—Rabbit Goody and staff reproduce coverlets made by past professional and home weavers in patterns such as Twill Diaper and Double Weave, using traditional (but new) wool and cotton yarns. Prices start at $225 for double-bed coverlets; double-woven large sizes begin at $600. Fabric samples are sent on request for a small fee. Extra-large coverlets are woven for ample side drop. Inquiries are welcome.

Great Expectations Quilts, 155 Town & Country Village, Houston, TX 77024; (713) 465-7622—An expanding specialty in this well-stocked quilt shop is custom replicating of old, traditional quilts in sizes adapted to modern beds, using both old and new fabrics in traditional patterns and colors. Customers may request color photos of a particular pattern, Lone Star, for instance, from which to order replication in desired colors.

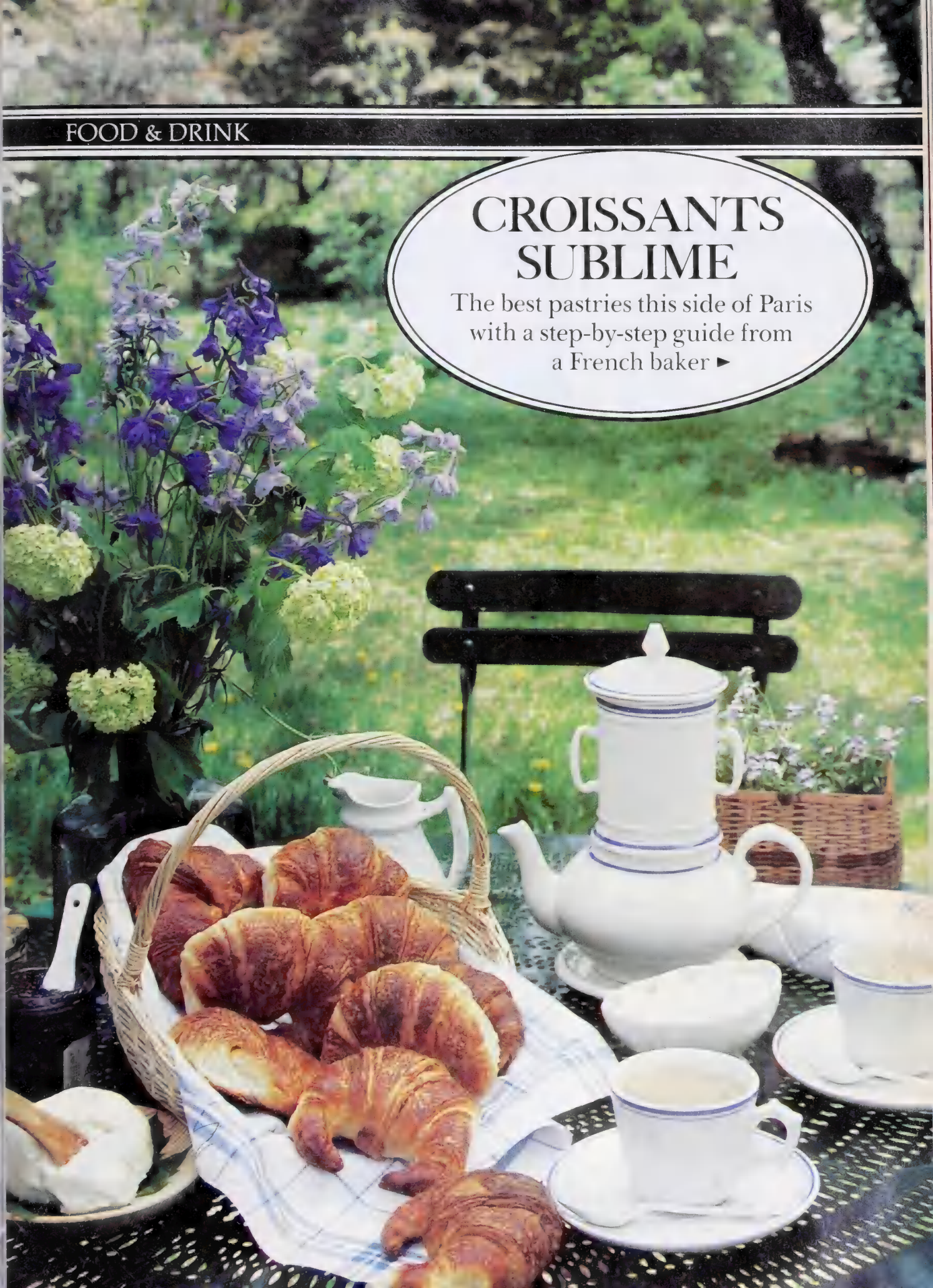
Pandora's Quilt Museum, 2014 Old Philadelphia Pike, Lan-

(Continued on page 106)



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CROISSANTS SUBLIME

The best pastries this side of Paris with a step-by-step guide from a French baker ►

Once the secret of Parisian *boulangers*, the butter-laden, flaky croissant can now be mastered at home

Of all the croissant shops in Manhattan, J.P.'s French Bakery is notable for its authentic renditions of those puff pastry delights. To achieve J.P.'s fine quality, co-owner Monique Picot and kitchen designer Charles Mount show the steps to success, the most important of which are many layerings of dough and butter. This method, which takes about two days in all, is, however, flexible because refrigeration periods can be stretched, and half the dough can be frozen after step 8.

Refrigeration between foldings keeps butter from melting and oozing out and also keeps dough from rising until an hour before baking.

When rolling out the dough, put flour on the work surface, not on top of the dough, and use as little as possible. Marble keeps the butter cold so that you will need less flour, but any cool surface will do.

Because measuring by weight is more accurate for this kind of recipe, you will need a kitchen scale. Use baking sheets with lips because sometimes the butter melts during baking.■

- 1½ ounces fresh yeast (in frozen-food area of specialty shops)
- 1 pint lukewarm milk, divided
- 2 pounds, 3½ ounces unbleached, all-purpose flour, unsifted
- 3½ ounces sugar
- ¾ ounces salt
- Approximately 1 pound unsalted butter, softened at room temperature*
- 2 eggs beaten with 2 tablespoons milk

*To determine the amount of unsalted butter you will need, weigh the dough when it comes from the refrigerator the first time; *half* its weight is the amount of butter you will need.



1. Using a wire whisk, dissolve yeast in ½ cup milk, then add rest of milk. In large bowl, combine flour, sugar, salt.



2. Make a well and pour in yeast/milk mixture. Mix with spoon or hands until it forms a ball. Refrigerate 4 to 5 hours.



3. Remove dough from refrigerator, weigh for butter measurement, then roll out into 18-by-20-inch rectangle.



4. Spread butter in center of dough. Center of dough should be thicker than edges so butter will not go through.



5. Fold sides in until they overlap slightly, then fold ends in same way, so that dough resembles an envelope.



6. With rolling pin, flatten dough to make butter penetrate fully; roll into 18-inch-wide, 2-inch-thick rectangle.

FOR HOW TO MAKE CHOCOLATE CROISSANTS, SEE PAGE 98

Layering well-chilled dough and butter is key



7. Fold dough in three equal parts like a business letter. Refrigerate, wrapped in plastic, for 5 hours.



8. Roll again into 18-inch-wide, 2-inch-thick rectangle. Fold in half lengthwise; refrigerate another 5 hours.



9. Roll dough out to $\frac{1}{4}$-inch thickness. Trim edges and cut down center into 9-inch-wide strips.



10. Place one strip on top of the other before cutting. This traditional way to cut dough into triangles saves time.



11. With a large, sharp knife, cut the two layers into triangles with a 7-inch base and separate layers.



12. Take each triangle, placing 7-inch base toward you, stretch to 8 inches and roll tightly. Curve ends inward.



13. Place on buttered baking sheet with tips tucked under. Let rise, 1 to 2 hours in warm spot, until size doubles.



14. Preheat oven to 425°. Using a pastry brush, coat each croissant with mixture of beaten eggs and milk.



15. Bake croissants on middle shelf about 12-15 minutes until golden brown. Makes 40 croissants.



BUBBLY MINERAL WATERS: NATURAL MIXERS

FOR APERITIFS, LIQUEURS AND FRUIT JUICES

By EUNICE FRIED

Water, water everywhere—splashing from mountain springs, cascading in falls, bubbling through pristine brooks. Of all the symbols of purity, one of the most persistent and expressive is clear, clean, fresh water.

In pursuit of this purity and of good taste and health, many Americans are turning away from the tap to bottled mineral water. Free of impurities and preservatives, these waters offer a range of subtle tastes.

Even more attractive are bottled sparkling waters. Their lively, shimmering bubbles add sprightliness and make them easily compatible with wine, liqueurs and other alcoholic beverages, as well as with fruit and vegetable juices.

They also shine by themselves. Just pour chilled sparkling water into a wineglass, add a slice of lime or lemon and—without calories, alcohol or other flavors—you have the quintessential aperitif of the 1980s.

The best sparkling waters flow up from underground springs or wells; they are pure waters bottled at their source. Some are naturally effervescent; others are still mineral waters that are carbonated to give them sparkle.

How can the consumer distinguish between them? If the bubbles are nature's own, the label will say "naturally sparkling," "naturally carbonated" or "naturally effervescent"; otherwise, you may assume the bubbles are added.

Some bottled sparkling water, however, is merely processed tap water that has had its original minerals removed, a special combination of minerals added back to give a particular character to the water and is then carbonated. The label for processed tap water will say "spring fresh," "spring pure" or "spring type."

Sparkling mineral waters, on the other hand, get their many delicate shadings not from added minerals but from their natural pH rating. A water with a pH7 rating is neutral. One with a pH higher than 7 is a harder, more alkaline water, while one with a pH lower than 7 is softer. Soft waters show little character. Very hard waters taste "soapy" or medicinal, somewhat like bicarbonate of soda. Mildly alkaline waters, which are more interesting than soft waters and less austere than highly alkaline waters, taste best and make the perfect base for sparkling drinks.

Among those highly rated as good mixing waters are Perrier from France—crisp, clean, with very fine, long-lasting bubbles; Montclair from Canada—silky, full-bodied, delicious; Khisū from Korea—an exquisite, delicate water with minute and vibrant bubbles; Jagger's from Scotland—a full, gentle water; and Saratoga and Poland Springs—both American waters with forceful bubbles and a light alkalinity.

The possibilities for easy, casual summer drinks with sparkling water as the base—mixed in proportions that suit your own taste—seem endless. They range from innovative drinks that capture the satiny quality of full-bodied liqueurs, the gentleness of wine, the snap of liquors, to the freshness of fruit and vegetable concoctions and the comfort of iced coffee for those who prefer their drinks without alcohol.

- One of the simplest of these pleasures is liqueur added to sparkling water. In Burgundy, Perrier is served laced with Crème de Cassis, a delicious liqueur made from black currants. Substitute Crème de Framboise, and you have sparkling water flavored with raspberry liqueur. To add other distinctive flavors, combine sparkling water and Chambord, a rich French liqueur that is made of framboise combined with other fruits, herbs and honey.
- Dilute Kahlúa, a creamy coffee liqueur from Mexico, with sparkling water, and top with ice cream—vanilla or coffee.
- Amaretto, with its rich almond taste, also blends well with sparkling water and vanilla ice cream.
- Anisette, brimming with the licorice flavor of anise, clouds when sparkling water is added, just as do Pernod (from France) and Ouzo (from Greece). Try any of these three anise drinks with a generous addition of sparkling water. Or, combine them with Kahlúa.
- Pisang Ambon, a Dutch-made liqueur based on an old Indonesian recipe, is an exotic drink when mixed with orange juice and sparkling water.
- Cherry Heering, too, benefits from the liberal addition of orange juice and sparkling water.
- But liqueurs are not the only alcoholic beverages that take well to sparkling water. Add effervescent mineral water to rum, and serve with a slice of lime.
- Combine an ounce of gin with orange juice and chilled sparkling water, and serve with a slice of orange.

Sparkling water and wine make the simplest and most traditional of European summer drinks. Put ice cubes and wine—red or white—in a wineglass, fill to the brim with sparkling water, and you have a spritzer.

- Put ice cubes, orange juice, chilled white wine and sugar to taste in a tall glass. Add sparkling water, a slice of orange, and you have a wine cooler.
- Put about four ounces of rosé wine in an old-fashioned glass, add a jigger of cherry cordial, a jigger of sparkling water, garnish with a slice of lemon and a sprig of mint and you have a Cachet.
- Another charming, low-alcohol summer drink made with rosé is the Rose Cup: a combination of rosé wine, lemon juice and powdered sugar to taste, slices of orange and pineapple and sparkling water.
- Pour ruby Port over ice cubes, add sparkling water and a slice of lime, and you have a refreshing drink that's naturally sweet.
- If you do not like your sparkling water spirited with alcohol, there is a range of delicious nonalcoholic drinks beginning with such lovely simplicities as sparkling water and fruit nectars. To mango nectar, add bite-sized bits of strawberry and melon. To pear nectar, add tiny chunks of ripe pear. Add slices of banana to apricot nectar.
- Fruit juices can also be livened up in this way—try cranberry juice and sparkling water with halved banana slices; orange juice and sparkling water enriched with small pieces of orange; apple juice, sparkling water, a squeeze of lemon and a dusting of cinnamon and clove.
- Or, for a spectacular treat, mix Piña Colada (a blend of pineapple and coconut) with sparkling water and a dash of vanilla, and then add tiny chunks of pear and banana.
- Vegetable juices, too, blend well with sparkling water. For a Bloody Mary free of spirits, combine the traditional ingredients—tomato juice, lemon, Worcestershire sauce, a pinch of salt and a dash of Tabasco sauce—shake well, pour into a tumbler and add chilled sparkling water.
- Iced coffee, that typically American summer drink, can also be enhanced with sparkling water. Make your coffee double strength, cool, pour into a tall glass, add chilled sparkling water and sugar to taste, and top the drink with vanilla ice cream.

Pleasurable drinks all—with the zip, versatility and ease that mirror summer's special mood. ■

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

WINE & SPIRITS GUIDE

By PETER QUIMME

BEAUJOLAIS: SUMMER CHARMER

Few red wines are so perfectly suited to serving with warm-weather meals as a lively, refreshing Beaujolais from France. The fruity, grapey, immediate appeal of Beaujolais is accented by serving the wine cool or lightly chilled, which makes it a top choice when the menu calls for a red wine, but the temperature makes you wish for a glass of something light and cool.



The Beaujolais region located in southern Burgundy, just north of Lyon.

Beaujolais is made to be enjoyed when it's young, and the most recent vintage is the one to buy—if it was good. Fortunately, the 1981s available are excellent.

The first Beaujolais available from each vintage are those labeled Beaujolais *nouveau* or *primeur*. Although *nouveaux* are intended for consumption within four to six months after the harvest, some can last longer.

The regular Beaujolais, which appear in shops the spring after the harvest, are more substantial, and well-made ones from good vintages such as 1981 retain their youthful appeal for several years. The best are those from nine specific subareas (called *crus*) in the northern section of Beaujolais: On map, 1-9, St.-Amour, Juliénas, Chénas, Moulin-à-Vent, Fleurie, Chiroubles, Morgon, Brouilly and Côte de Brouilly. These wines are bigger, fuller, richer than those labeled simply Beaujolais or Beaujolais-Villages, and more expensive—up to $10. Moulin-à-Vent often is the best, but many people prefer the fruitier, livelier and not-as-heavy Fleurie. The basic Beaujolais and, especially, Beaujolais-Villages of such top shippers as Louis Latour, Louis Jadot, Prosper Maufoux, and Georges Duboeuf are better values for the money (all about $6). For a good-value *cru* Beaujolais, look for estate-bottled Château Thivin, an extremely fine Côte de Brouilly ($7.50).

A LIGHT BEER WITH FLAVOR

The major shortcoming of most low-calorie drinks is that they're short on flavor. But I've come across a refreshing exception: Amstel Light Bier. Its calories are few—a 12-ounce bottle has 95, compared with 173 for most regular beers. But Amstel is spicy and stylish, with plenty of character, and compares favorably with imported lagers made without concern for calories. I've been enjoying it with light, warm-weather meals and find it goes as well with terrace luncheons of cold cracked crab as it does with shrimp salad sandwiches on a sailboat. About $4 a six-pack in most areas of the country.

KIR, PLEASE

One of the great summer pleasures in France is drinking a Kir in a sidewalk café. This aperitif, also called *vin blanc* Cassis, was renamed after World War II in honor of one of its staunch fans, the famed resistance fighter and late mayor of Dijon, Canon Félix Kir. The recipe is simple enough: white wine with a dollop of Cassis, a sweet, dark red liqueur made from black currants.

Like so many drinks, a Kir is only as good as its ingredients. The classic French mix of Aligoté (a secondary white wine of Burgundy) and fine fresh Cassis isn't easy to reproduce in America. Aligoté is hard to find here and relatively expensive ($7 or more) for a mixing wine. But the drink requires a dry assertive wine like Aligoté. A good substitute in the right price range, I've found, is a Pinot Grigio from Italy, like 1980 Friulvini (about $4). California's white jug wines are usually too fruity for a well-made Kir, but don't hesitate to experiment.

I don't economize on Cassis, as its quality makes a big difference and only a small amount need be used in a Kir. The finest Cassis come from Burgundy; my choice is the rich Trénel Fils Crème de Cassis Bourgogne (about $10 for a half liter).

Some recipes suggest two-thirds white wine to one-third Cassis, but I find such a mix too sweet. For me adding just enough Cassis to turn the white wine the color of a rose gives the drink an enticing fruity scent and a refreshing off-dry flavor. Make a Kir with chilled white wine or serve on the rocks—in a wineglass. Hint: Cassis becomes stale and oxidized if it is left open too long. Buy it in half-liter bottles and refrigerate the unused portion. ■

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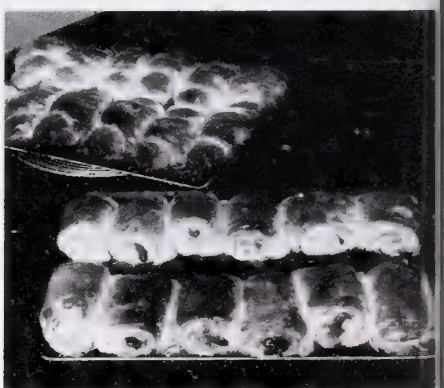
Continued from page 93

Croissant dough makes a traditional chocolate treat

Croissants are so delicious unadorned, or if you like, with butter and jam, that it almost seems like gilding the lily to wrap croissant dough around bittersweet chocolate before baking it. Yet this delicacy called *pain au chocolat,* sends both pastry and chocolate lovers into transports of delight. Traditionally an after-school treat for French children, it is fast becoming a favorite with Americans of all ages. Monique Picot says, "New Yorkers used to come into the bakery asking for a croissant with chocolate, but now they are getting used to it and call it *pain au chocolat.*" To make your own, follow the recipe for croissants on pages 92 and 93 and go through step 10. Then, rather than cutting the dough into triangles, cut it into rectangles of 9 inches by about 4 or 5 inches. For the chocolate filling Charles Mount and Mme. Picot shaved rectangular pieces from a large chunk of Neuhaus chocolate, but any good bittersweet chocolate or semisweet chocolate bits will do.■



Put chocolate in the narrow end of each rectangle and roll tightly. Place on baking sheet with ends tucked under.



Let *pains* rise in a warm spot, the same way you would croissants, then bake.

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To the Japanese, the fresh evergreen pine represents prosperity ... and the gentle wading crane is a symbol of longevity. These images prevail on the traditional Japanese Floral Calendar from January 1 to 15, as wishes for the new year ahead.

The symbols of nature represented in the Japanese Floral Calendar have been handed down across scores of generations, and today the Japanese continue to feel a true reverence for the Floral Calendar.

In the same manner, the sensitive art of Chokin has been handed down from father to son for more than 700 years. Created by etching solid copper and gilding it with gold and silver, the stunning Chokin master-works first appeared on the armaments of the mighty Samurai warriors in the late 12th Century.

Unfortunately, today there are few surviving masters of the Chokin art style. But one of these great artists, Shuho, was retained to design and hand-engrave the "New Year's Day" art of pine and crane exclusively for The Hamilton Collection.

Each Chokin Image Created by Hand

The re-creation of Shuho's floral calendar images involves performing many delicate operations for each individual plate. Master craftsmen hand-gild each central image, using 24K gold, copper and silver. This central piece is then fused to a plate body of pure, glistening white porcelain. In addition, a ⅜"-wide band of 23K gold borders the plate body, enhanced by etched symbols from the Floral Calendar.

Thus, "New Year's Day" combines the beauty of a magnificent Oriental art with the mystique of a centuries-old Japanese tradition. The result is a masterwork that will accent your home with elegant distinction.

A Strictly Limited Edition

Because of the difficult hand work involved in the creation of each "New Year's Day" plate, the firing period must be *strictly* limited to ten days only. And when this edition closes, no further plates will ever be created. Because of this, a further limit of two plates per customer must be enforced. Each plate will be hand-numbered, attesting to its place in the edition.

New Year's Day is the first issue of a 12-plate series honoring all the months in the Japanese Floral Calendar. By ordering now, you will also be guaranteed the right to acquire all subsequent 11 plates in the collection, and at the same, guaranteed issue price of only $32.50 per plate. *But there will never be any obligation to acquire or even to receive another plate.* Furthermore, you may inspect "New Year's Day" in your home for 30 days, with the option of returning it at any time during that period for a prompt and unquestioned refund of everything you have paid.



NEW YEAR'S DAY. ACTUAL SIZE 5⅞".

Today a great many discerning collectors and lovers of fine art are realizing the pride and pleasure of acquiring Oriental treasures such as "New Year's Day." And because "New Year's Day" is the first limited-edition porcelain masterwork ever to feature Chokin art, demand for this first issue is expected to accelerate rapidly in the next few weeks, and late applicants could be turned away.

Therefore, an early reservation is your only guarantee that you will own the beautiful Chokin art of "New Year's Day." So please return your Reservation Form *today* to The Hamilton Collection, 1 Charter Plaza, P.O. Box 2567, Jacksonville, FL 32203.

PREFERRED RESERVATION FORM

To Assure Acceptance, Mail by: Aug. 31, 1982.

I accept your invitation to acquire "New Year's Day," first issue in "Japanese Floral Calendar" collection of 12 plates combining Chokin precious metal engraving and fine porcelain, bordered in 23K gold. Hand-numbered with a numbered certificate. 5⅞" diameter. Limit: two plates per collector.

Yes, I wish to purchase ____ (1 or 2) "New Year's Day" plate(s) at $32.50* each, for a total of _____ ($32.50* or $65.00*)

Please Check one:

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Charge orders must be signed to be valid

All applications subject to acceptance by The Hamilton Collection.
Please allow six to eight weeks for delivery.
*Florida residents please add $1.63 per plate, sales tax. Illinois residents add $1.95 per plate, state and local tax.

1592 HC-376-K

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Navy know-how.

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GARDEN GUIDE

AUGUST: How to arrange for garden-sitters during vacation; pet-safe insecticidal soap

By KEN DRUSE



When gardeners take a vacation, it's all they can do to keep their minds off their flower and vegetable charges. Will they miss the phlox? Will the melons be alright? Did they remember to check the hollyhock stakes?

The best thing to do for the left-alone garden is to have a neighbor baby-sit. An offer of freshly cut flowers and delicious sun-ripened fruits and vegetables is usually enough to solicit help. Remember, no matter how conscientious the guardian, there will still b some losses. Your friendship is more important than the garden, so b prepared for a little disaster and try to smile and be thankful for the plan that survived your absence. A well-thought-out list of must-dos and helpf suggestions will be your best garden insurance.

AUGUST GARDEN CHECKLIST

- Strike cuttings of fuchsias, now, for next year's plants. Take four- to six-inch fuchsia cuttings. Remove flowers and buds, and strip away the leaves from the bottom three nodes. Place the cuttings in moist, coarse sand in a plastic bag. They should root in two to three weeks.
- Peonies should be ordered this month. If you haven't sent for the Gilbert H. Wild and Son catalog, you're in for a treat. This beautiful full-color catalog costs $2.00, a small price to pay for all these glorious photographs and listings of hundreds of daylilies, peonies and irises. Write Gilbert H. Wild and Son, Inc., Dept. HB, Sarcoxie, MO 64862.
- Irises can still be divided and replanted, but finish this task soon—so the plants will be well establish before winter.
- Start harvesting flowers th you've grown for drying. Many c be dried simply by hanging the upside down in a cool, dark, we ventilated area.
- Plants sometimes suffer fro drought at this time of year. Do water a little bit every day. A de soaking is necessary.
- Protect melons from rotting. they're grown on the ground, slip wood shingle under them. If tr lised, melons will need some help their weight increases. Used plasti net onion bags can be slipp around fruits and tied to the trellis
- Cut mint back, to encourage ne succulent growth.

INSECTICIDAL SOAP

The Environmental Protection Agency (EPA) has some good news for vegetable gardeners. Insecticidal soap—a chemical preparation that many greenhouse and window gardeners find very effective—has just been approved for use on food crops. As a result of recent research, certain fatty acids—compounds found n urally in animal and plant cells th when mixed with alkali, beco soap—have been isolated and blen ed into an effective pest contr Safer Agro-Chem introduced inse ticidal soap about two years ago, a

(Continued on page 1

To find out what makes an Aireloom unique, you can spend 5 minutes reading this ad. Or 30 seconds lying on our mattress.

Anyone who owns a handcrafted Aireloom will tell you it feels better than any other mattress in the world. But they may not know why. So we'll tell you.

It feels better than any other mattress because we make it better than any other mattress.



More and better.

At a time when most companies are concentrating on how to save money, Aireloom still concentrates on giving you luxurious comfort and meaningful support.

So we use 100% cotton filling, while most manufacturers have switched to synthetics. We even blend it ourselves, to assure real quality control.

Then we give you more layers of that natural cotton than anyone else. Because the more padding we give, the more comfort you get.

The finest innerspring.

Your mattress's innerspring is the most crucial element in getting proper support. So Aireloom uses the best.

It's called the Holland-Maid free-end offset innerspring support system, and you won't find better.

We start with nine different types of hourglass shaped steel coils in each unit. Then we distribute them the way your weight is distributed. With more supportive coils positioned where you need them the most.

Furthermore, the coils are alternately wound clockwise and counterclockwise to provide extra stability.

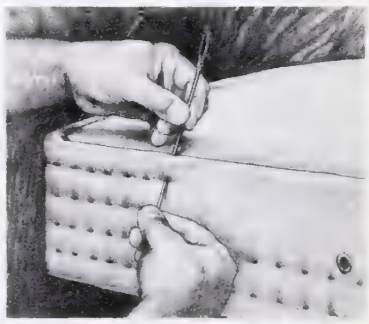
The result is a mattress that responds precisely to the varying weights and contours of your body to give you true support.

And unlike the innersprings found in many other mattresses, Aireloom uses no rods or border wires that detract from comfort and restrict flexibility.

Handcrafting.

In an age of industrial wizardry and hi-tech machinery, Aireloom has discovered one indisputable truth. Nothing beats fine handcraftsmanship.

So we still rely on skilled craftsmen to make the best possible Aireloom sleep sets.

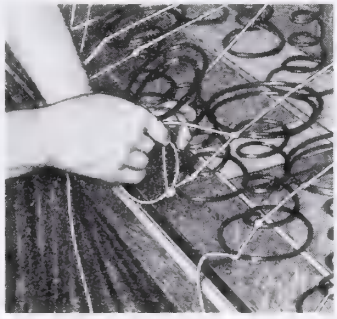


You'll see this for instance in the four rows of handstitching on the sides of our mattresses. No one else in the business does that.

What it means is that our mattresses have as much support and filling on the sides as they do on the top. So the sides will never sag or break down. And you can sleep edge to edge in total comfort.

The box spring.

Without a proper foundation, the best mattress in the world will not perform properly. So Aireloom constructs a box spring worthy of our mattress.



We start with a heavy, wooden frame, then hand mount strong hourglass coils on it, one at a time. To hold them securely, each coil is hand knotted and tied 8 ways. With a special twine tough enough to pull your car around the block. And while this twine is strong, it will never squeak like the wire ties used in most other box springs.

The result of all this extra care is great resiliency. While other box springs are stiff and board-like, Aireloom's is both responsive and supportive.

It's hard to mention all the endless extras that make Aireloom special. But what it all means is that Aireloom sleep sets offer the finest craftsmanship available today. You'll never hear about a mattress with more support, comfort and durability.

And more importantly, you'll never sleep on one.



Aireloom handcrafted mattresses include: Super Fetherbed, Vitagenic, Rip Van Winkle and other fine sleep products.

Aireloom

Post Office Box 4638, El Monte, California 91734 (213) 686-1440

PRODUCT INFORMATION

(R)—Retail Store
(T)—Trade only
(MO)—Mail Order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

ADDITIONS

In the June '82 Marketplace, the prices for the enamel stoneware from CGS International are as follows: tea kettle, $23.50; colander, $11.95; canister set, $29.95.

All the wicker porch furniture that appeared in the June '82 issue, pages 48 and 49, is available at The Wicker Garden, 1318 Madison Ave., New York 10028.

In the March '82 Where to Find It column, the correct address for the Hiles Silverplating Co. is 2028 Broadway, Kansas City, MO 64108.

DECORATING DIARY

● *Page 15: The Art of the Painted Finish for Furniture & Decoration* by Isabel O'Neil; publisher, William Morrow and Co., Inc., New York.

MARKETPLACE: RAG RUGS

● *Page 18 (left to right):* **Pastel cotton rag rugs,** 2½ by 5 feet, $88; 4 by 6 feet, $180; 8 by 10 feet, $600; custom work, $7.50 per foot. **Antique pine settle bench,** $1,400—White Horse Antiques (R), Montauk Hwy., Quogue, NY 11959. **All cotton rag rugs**—The Collectors Choice (R), 63 Thompson St., New York 10012. **Handwoven linen rugs** available in various colors and sizes with matching upholstery fabric (allow six weeks for delivery); sample swatches available and refundable with purchase—The Collectors Choice (R), 63 Thompson St., New York 10012. **Cotton rag rugs**—Artisans Cooperative (MO), Box 216, Chadds Ford, PA 19317. **Blue and pink rugs**—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Cotton rag rugs** available in pink, blue, beige—Cherchez (R), 864 Lexington Ave., New York 10021. **Ragpicker rugs** in over 20 colors from Shenandoah, Penn. are cotton and synthetic and machine washable and dryable—Kelter-Malcé (R), 361 Bleecker St., New York 10014. **Linen warp rag rugs** have cotton weft and are available in any size and color—The Gazebo (R), 660 Madison Ave., New York 10021 or 9627 Brighton Way, Beverly Hills, CA 90210. **Cotton rag rug** is handwoven by Betsy Kittredge of material from China Seas/HomePort collection in frenchblue, Molly Green, Persimmon and Apricot *(shown);* also in 4 by 6 foot size, $240—China Seas (M), 979 Third Ave., New York 10022. **Wool rug** in traditional and contemporary patterns is mothproofed and colorfast, made to personal order (allow six weeks for delivery)—The Collectors Choice (R), 63 Thompson St., New York 10012. **Tapestry weave rug** made from cotton, rayon and chenille—Starr Studio (R), 4B Elizabeth Way, Roswell, GA 30075. **Handwoven linen warp rug**—The Collectors Choice (R), 63 Thompson St., New York 10012. **Cotton rag rugs** (allow eight weeks for delivery)—The Barn (MO), PO Box 88, Lehman, PA 18627.

FULFILLING A DREAM

● *Pages 43–51:* Holly Meier's antiques showroom—The Old Farm, Colebrook Rd., Norfolk, CT 06058; (203) 542-5380, by appointment only.

'40s MODERNE STYLE

● *Pages 52–57:* **Architect**—Andres Duany and Elizabeth Plater-Zyberk, 3302 SW 27th Ave., Coconut Grove, FL 33133. **Designer**—Robert K. Lewis Assoc. Inc., 300 E. 59th St., New York 10022. **Structural, mechanical and electrical engineer**—Juan Vasqu 100 NW 37th Ave., Miami 33125. **General contr tor**—Gamma Construction Co., 10621 N. Kendall D Suite 108, Miami 33176. **Tile**—Tropic Cuban Tile (M 3632 NW 37th Ave., Miami 33142. **Swimming pool a equipment**—Design Builders, 145 Madeira Ave., Su 311, Coral Gables, FL 33134. **Paints and stains** Benjamin Moore & Co. (M), 51 Chestnut Ridge R Montvale, NJ 07645. **Aluminum windows**—Yale Ogr Sales (M), 2250 W. 9th Ave., Hialeah, FL 33010. **Lo sets**—Schlage Lock Co. (M), 466 Old Hook Rd., Em son, NJ 07630. **Valves and heads**—Delta Faucet C (M), Div. of Masco Corp., Greensburg, IN 472 **Water closets, lavatories, tubs and bidets**—America Standard (M), PO Box 2003, New Brunswick, 08903. **Appliances**—General Electric Co. (M), 95 Williamsburg Plaza, Louisville, KY 40222; (800) 6 2000. **Plastic laminate surfacing**—Formica (M), 120 47th St., Cincinnati, OH 45202. **Air conditioner** Rheem Mfg. Co. (M), 7600 S. Kedzie Ave., Chica 60652. **Fireplace heatilator**—Evening's Delight In (R), 9621 S. Dixie Hwy., Miami 33156. **Plants**—Da Natureland (R), 8523 S. Dixie Hwy., Miami 33143.

● *Pages 52–53:* **Patrician towels** in English Rose a Wild Plum—Martex, West Point Pepperell (M), 12 Sixth Ave., New York 10020. *(Upper right):* **Fabric pillows**—Gretchen Bellinger Inc. (T), 330 E. 59th S New York 10022.

● *Pages 54–55:* **Furniture covered in white duck fabr and cabinet: love seats** #4402, 54 by 30½ by 33 inch high; **chair** #4401, 32½ by 33½ inches high; **cabin** #4405, 54¼ by 15 by 29¼ inches high; **lamp tab** #1462, 24 by 24 by 22 inches high; **armless ch** #990-28, 28 by 34 by 32½ inches high, **seat** 18 inch high; **ottoman** #990, 28 by 28 by 18 inches hig **textured lacquered cocktail table**—The Linea Cara co lection by Rausch, distributed by Baker Furniture (M 917 Merchandise Mart, Chicago 60654. **Sphere a cone ceramic sculptures** by Dan Gunderson; **ste sculpture** on white formica pedestal by Joe Moss Barbara Gillman Gallery (R), 270 E. 39th St., Mian 33137. **Glass Etruscan vases** on cabinet—E.G. Coc (T), 80 NE 40th St., Miami 33137. **All lighting**—Stud of Lighting (R), 708 NE First Ave., Miami 33132.

● *Page 56 (top):* **Painting by Salinas**—Barbara Gi man Gallery (R), 270 NE 39th St., Miami 3313 **Silver-plate service plates**—Landes Marketing (M 179 Saw Mill River Rd., Yonkers, NY 10701. **Bla glass salad bowls** #8025—Viking Glass (M), 80 Parkway, New Martinsville, WV 26155. **Fruit knive** mother-of-pearl handles, **goblets**—Bon Appétit (R 359 Miracle Mile, Miami 33134. *(Bottom):* **Fabric to eling** #99990-4 in brown, 85 percent cotton, 15 pe cent viscose on pillows and towel—Finnish Unite Textiles Inc. (T), 1290 Sixth Ave., New York 10104.

● *Page 57:* **Table** #4442 in wood, 56-inch diameter, inches high; **four chairs** #4435, 25 inches wide by inches deep by 34 inches high—The Linea Cara Colle tion by Rausch, distributed by Baker Furniture (M 917 Merchandise Mart, Chicago 60654. **Orchids**—Th Orchid Mart (R), PO Box 161402, Miami 33116.

ARCHITECTURAL DETAILS

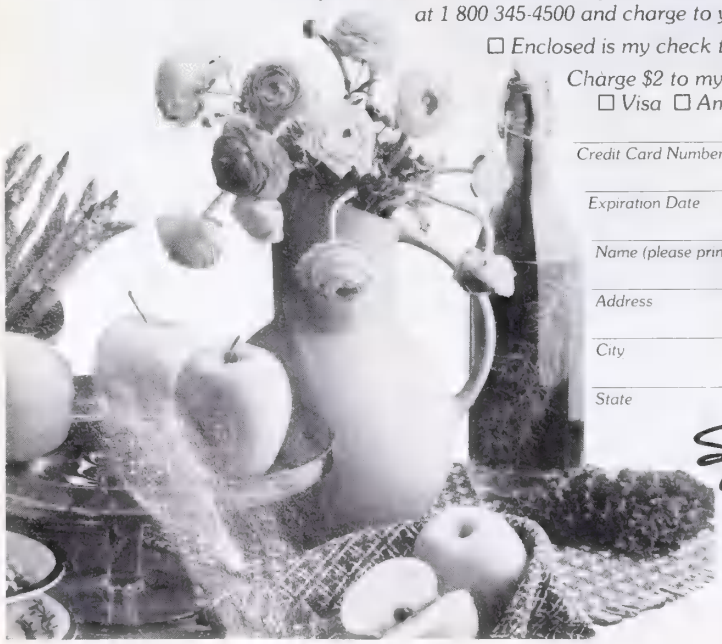
● *Pages 58–63:* For additional information see *Sourc book of Architectural Ornament: Designers, Craftsme Manufacturers & Distributors of Custom & Read Made Exterior Ornament* by Brent C. Brolin and Jea Richards (Van Nostrand Reinhold Co., $29.95). *Th Old-House Journal 1980 Catalogue,* published by Th Old-House Journal Corp. **Sources and addresses fo architectural details**—NORTHEAST: Antique archi tectural salvage, stained and leaded glass—**Gre American Salvage Co.,** 3 Main St., Montpelier, V 05602; (802) 223-7711. Staircases, wainscoting, chim ney breasts and other 18th-century materials—**Ker sington Historical Co.,** RFD, East Kingston, NH 03827; (603) 778-0686. Specialty exterior ornament also doors, cabinets, staircase parts—**Old Mansion Co.,** 1305 Blue Hill Ave., Mattapan, MA 92126. Si acres of old house relics—**United House Wrecking Corp.,** 328 Selleck St., Stamford, CT 06920; (203) 348 5371. MID-ATLANTIC: Recycled saloon fixtures restaurant decor, bars, fretwork, ironwork, etc.—**Ar chitectural Antiques Exchange,** 709-215 N. Second St

(Continued on page 104

ALL IN GOOD TASTE

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Here are four different ideas to make foods decorative or to aid in their preparation. First, we offer **The Egg Machine,** a 3-in-1 kitchen tool that will become indispensable for making party-pretty hard-boiled eggs. With the Egg Machine you can make perfect wedges; or thin, even slices; and delicate, fancy rosettes. The Egg Machine is an all-in-one unit, with its own see-through cover to keep it clean when not in use. It can be stored in a cabinet or hung on the wall for easy access. All parts are completely hand-washable. **Just $9.95** plus $2. for shipping/handling/insurance ($11.95 each). Next, **The Mini-Mixer,** a cordless, lightweight battery operated hand mixer. It does quick, light mixing chores such as beating eggs, gravy, sauces. It has a low and high speed control which makes it great for puddings, pancakes and crepe batters. You'll find it easy to use and often will save you having to "drag out" the heavy mixer. It operates on 2 "C" batteries (*not included*); made of high-impact plastic; the beater blades are removable and can be rinsed clean; the handle can be wiped quickly with a damp sponge. A great kitchen addition for **only $8.95** plus $2. for shipping/handling/insurance ($10.95 each). Lastly, we offer two unique baking utensils that will add to your reputation as a creative hostess! First, a set of **2 Madeleine Pans,** made in France of tin over steel. The delightful scallop shape is famous for its literary references and make a small, sweet teacake which can be as simple as a butter cookie, or as elegant as our chocolate-glazed ones shown. A basic recipe is included. Each pan makes 12 little cakes; the set of two madeleine pans is **just $13.95** plus $3. for shipping/handling/insurance ($16.95 the set of 2). Almost equally famous (although these tin over steel pans are made in Portugal) are the **2 Langues de Chat Pans** (Cat's Tongues in plain English!). The simple yet eye-catching shape lends itself to delicate, light ladyfingers which can be used as delicious treats by themselves, or as linings for luscious pineapple cakes and such. A recipe for ladyfingers is included. Each pan makes six ladyfingers; the set of two pans is **$10.95** plus $3. for shipping/handling/insurance ($13.95 the set of 2). Please use the coupon below to indicate which items you wish to order!



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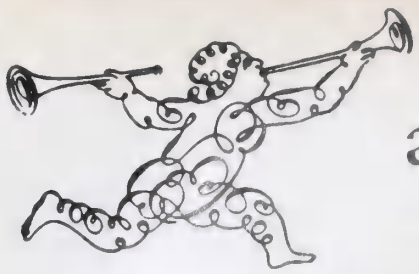
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PRODUCT INFORMATION

Continued from page 102

Philadelphia 19123; (215) 922-3669. Salvage from demolished buildings—**Artifacts,** 702 Mt. Vernon Ave., Alexandria, VA 22301; (703) 548-6555. Materials for restoring old homes, Baltimore residents only—**Baltimore City Salvage Depot,** 213 W. Pratt St., Baltimore 21201; (301) 396-4599. Fretwork, chandeliers, ceiling fans, mantels, tin ceilings—**Gargoyles Ltd.,** 512 S. Third St., Philadelphia 19147; (215) 629-1700. Everything from street lamps to gargoyles—**Irreplaceable Artifacts,** 526 E. 80th St., New York 10022. All types of elements, mantels, pediments, columns, etc.—**Urban Archaeology LTD.,** 137 Spring St., New York 10012. Thirty-thousand square feet of inventory including columns, statuary—**Webster's Landing,** 475-81 Oswego Blvd., Syracuse, NY 13202; (315) 425-0142. CENTRAL: All types of architecturals—**Art Directions,** 6120 Delmar Blvd., St. Louis, MO 63112; (314) 425-0142. Extensive collection of architecturals—**Materials Unlimited,** 2 W. Michigan Ave., Ypsilanti, MI 48197. Huge selection of doors, mantels, etc.—**Salvage One,** 1524 S. Peoria St., Chicago 60608; (312) 733-1198. Works by mail, deals in tin ceilings, barn siding, other elements—**Structural Antiques,** 3006 N. Classen Blvd., Oklahoma City, OK 73106; (405) 528-7734. SOUTH: Beveled glass, doors, ornamental iron and more—**Addco,** 2601 Chartres St., New Orleans 70117. Antique doors, shutters, windows, brass hardware—**The Bank Antiques,** 1824 Felicity St., New Orleans 70015; (504) 523-6055. All types of architecturals—**By Gone Era,** 4783 Peachtree Ind., Atlanta 30341. Statues, light fixtures, fretwork, glass—**Joe Ley Antiques,** 620 E. Market St., Louisville, KY 40202. Antique architectural elements—**The Wrecking Bar,** 292 Morland Ave., Atlanta 30307; (404) 525-0468. Columns, stairways, paneling, specializes in 18th-century French/English—**The Wrecking Bar,** 2601 McKinney Ave., Dallas 75204; (214) 826-1717. WEST: Specializes in glass items—**Architectural Emphasis Inc.,** 5701 Hollis St., Emeryville, CA 94608; (415) 654-9520. Large collection of architecturals—**The Architectural Salvage Co.,** 727 Anacapa St., Santa Barbara, CA 93101; (805) 965-2446. Largest collection on West Coast—**Woodbutchers,** 1625 Thornton Ave., Sacramento, CA 95814.

● *Pages 60–61:* 1. **Cupola,** 30 by 50 by 60 inches high with white, sandstone or bronze finish, $1,425 or $1,695; louvers and windows available—Aluminum Fabricators Inc., Hwy. 68, PO Box 267, Greensburg, KY 42743. 2. **Facia appliqués** all made of masonite, *(top)* 18-inch lengths, $9.90 a piece; others 46-inch lengths, $13 a piece—Renovation Products (M), 5302 Junius, Dallas 75214. 3. **Baluster,** 6-inch girth, 24 inches high, $35—Dovetail Inc. (M), Box 1669-131, Lowell, MA 01853. 4. **Mantel,** 49 by 9½ by 42 inches high, body is 46 inches wide, opening 33½ inches wide by 31½ inches high, raw wood, $1,400; finished wood, $1,500—Architectural Paneling (T), 979 Third Ave., New York 10022. 5. **Medallion,** 15-inch diameter, projection 2¼ inches, $45.85—Focal Point (M), 2005 Marietta Rd. NW, Atlanta 30318. 6. **Lincrusta frieze trim,** 5 inches wide, ¼ inch relief, 2 inch pattern repeat, $9.50. 7. **Molding,** $12 to $25—Dovetail Inc. (M), Box 1569-131, Lowell, MA 01853. 8. **Acanthus-leaf bracket** available in any size, special retail orders—Evelyn Croton Antiques (T), 51 Eastwood Lane, Valley Stream, NY 11581. 9. Roman acanthus-leaf bracket, 8¼ by 5¼ by 3¼ inches, $20—Dovetail Inc. (M), Box 1569-131 Lowell, MA 01853. 10. **Medallions,** 20½-inch diameter, $85; two 16-inch medallions, $70; oval medallion, 30 by 24 inch, $135—Felber Inc. (M), PO Box 551, 110 Ardmore Ave., Ardmore, PA 19003. 11. **"Westminster" mantel** of poplar, interior dimensions 46 by 41 inches high, $2,200—Gregor's studio (M), 3315 McKinney Ave., Dallas 75204. 12. **Cupola,** base 16 inches square, roofline 19 inches square, overall height, 25 inches, $105 ppd.—Renovator's Supply (M), 767 Northfield Rd., Millers Falls, MA 01349. 13. **Corbel,** 32¼ by 10¼ by 7¼ inches, $115—Dovetail Inc. (M), Box 1569-131, Lowell, MA 01853. 14. **Column,** 4 by 8 feet, $43.34 to 12 by 20 feet, $617.10—Moultrie Manufacturing Co. (M), Moultrie, GA 31768; 800-841-8674.

● *Pages 62–63:* 1. **Sunburst,** 43¼ by 22¼ inches high; 39 by 19¼ inches high; 37 by 19¼ inches high, $106.65—Focal Point Inc. (M), 2005 Marietta Rd. NW, Atlanta 30318. 2. **Wall panel,** 1–5 panels, $65; 5–10 panels, $60; 10 or more, $55—Dovetail Inc. (M), Box 1569-131, Lowell, MA 01853. 3. **Old English grapevine molding,** under 100 panels, $5.70 per foot; 11–500 panels, $5.15 per foot; 500 and more, $4.70 per foot; inside corners, $20.95, outside corners, $29.20—Focal Point Inc. (M), 2005 Marietta Rd. NW, Atlanta 30318. 4., 5., 6., 7., 8., 9. *(left to right)* **Ornaments** 6¼ by 6¼ inches, $2.81; 5¼ inch diameter, $2.19; 3½ inch diameter, $1.36; 1¼ by 3¼ inches, 97 cents; 2½ by 4½ inches, $1.33; 2⅛ by 10 inches, $2.10 or 2½ by 7 inches, $1.55—Bendix Moulding (M), 235 Pegasus Ave., Northvale, NJ 07647. 10. **Large medallion,** $315—Felber Inc. (M), PO Box 551, 110 Ardmore, PA 19003. 11., 12., 13. **Finial,** with 48-inch girth, $175; Acanthus frieze with 1-inch relief and 21½-inch pattern repeat, $13 per foot; **Egg and dart molding,** 1½ inch projection, 2½ inch drop, 3 inch pattern repeat, $6.85 per foot—Dovetail Inc. (M), Box 1569, Lowell, MA 01853. 14., 15, 16, **Gingerbread trim:** *(top)* 16 inches long, 6½ inch center custom made to any size, 3 feet, $50 and each additional foot, $16; *(middle)* end 15 inches, center 6½ inches, 3 feet, $50 and each additional foot, $16; *(bottom)* ¼ inch circle bracket, 16 by 16 inches, $30 per piece—The Emporium (M), 2515 Morse St., Houston, TX 77019. **Corinthian capital** will not rot or warp, 8, 10, 12, 15, 18 and 24 inch columns, 8 to 30 feet in length, $103 to $825—Moultrie Manufacturing Co. (M), Moultrie, GA 31768.

GLORIA VANDERBILT

● *Pages 64–65:* **Bonnie Stripe JSH-9421 wallcovering; Bonnie Stripe JSHF-9549 and Country Stroll JSHF-949** fabric for bed hanging and pillows; comforter fabrics, **Blossom Time JSHF-9536 chair fabric; Blossom Time JSHF-9536, Garden Buds JSHF-9505, Bonnie Stripe JSHF-9549, Bonnie Stripe JSHF-9547, Blossom Time JSHF-9532, Pathways JSHF-9508, Country Stroll JSHF-9536;** Gloria Vanderbilt Collection—James Seeman Studios (T), Masonite Corp. Div., 50 Rose Pl., Garden City Park, NY 11040. **Sheets, coverlet, pillow rolls**—Avis Skinner (R), 1108 Park Ave., New York 10028. **Mattress and box spring**—Frank A. Hall & Sons Ltd. (T), 969 Third Ave., New York 10022. **Rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Twig four-poster bed and chair**—Sirmos Inc. (T), 979 Third Ave., New York 10022. **Chair upholstery**—A&J Upholstery (T), 50-12 72nd St., Woodside, NY 11377. **Lacquered chair**—Garvin Mecking Antiques (R), 188 E. 64th St., New York 10021. **Pine table**—Elux Putting Antiques (R), 226 E. 51st St., New York 10017. **Lacquer chest**—Rose Cumming (T), 232 E. 59th St., New York 10022. **Basket, vases, box with handle**—Gordon Foster Antiques (R), 1326A Third Ave., New York 10021. **Tulips and plant**—Perriwater Ltd. (R), 900 First Ave., New York 10022.

CHINA SEAS/HOMEPORT

● *Pages 66–67:* **Stockholm Summer wallcovering**—United Wallcovering (M), 23645 Mercantile Rd., Beachwood, OH 44122. **Stockholm Summer sheets and curtains**—Wamsutta (M), 111 W. 40th St., New York 10028. **Paradise Floral and Parisian Paradise reversible fabric comforter, dust ruffle, pillow shams and pillow roll**—Croscill Curtain Co. (M), 261 Fifth Ave., New York 10016. **Graph Check fabric** on love seat—China Seas (T), 979 Third Ave., New York 10022. **Rag rug**—China Seas/Home Port, 21 E. 4th St., New York 10003. **Elan Carpeting**—Eligère, Div. of Collins & Aikman, 210 Madison Ave., NY 10016. **Love seat**—Kay Lyn Inc., a subsidiary of Hickory Furniture Co. (M), High Point, NC 27261. **Tea table,** Replicas/1800 series by Thomasville Furniture, **antique chest, Oriental lamp**—Macy's (R), Herald Square, New York 10016. **Secretary and chair**—Marktex (T), 200 Lexington Ave., New York 10016. **Towels**—Jakson (M), 225 Fifth Ave., New York 10019. **Back Supporter mattress**—Spring Air Co. (M), 20 N. Wacker Dr., Chicago 60606. **Basket**—Mädderlake (R), 816 Madison Ave., New York 10021. **Frenchblue paint**—Peerless Paint (M), 205 Plymouth St., Brooklyn, NY 11201.

PAINTED FINISHES

● *Pages 68–69:* **Designer**—Ann LeConey, 755 Park Ave., New York 10021. **Painting**—Karen Becker and David Cohn, 240 Waverly Pl., New York 10014; David Polatsek, 75 South Rd., Harrison, NY 10528.

● *Pages 70–71:* **Designer**—Richard Lowell Neas. **Velay Plaid/Blue #10022 vinyl wallpaper,** sponged over with acrylic paint; **Kandahar #17230 fabric on cur-**

tains—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Terra-cotta floor tiles**—Il Ferrone (M), Italian Tile Center, 499 Park Ave., New York 10022. Eighteenth-century Louis XV **fireplace mantel**—Danny Alessandro Ltd., Edwin Jackson, Inc. (R), 1156 Second Ave., New York 10021. **Wall lamp**—Oriental Lamp Shades (R), 810 Lexington Ave., New York 10021. Garland rolled-rim **terra-cotta pot**—Earthly Delights (M), PO Box 446, Staten Island, NY 10304.

● *Page 72:* **Designer**—William Hodgins Inc., 232 Clarendon St., Boston 02116. **Fabric on bed**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. Bed painted by Yorke Kennedy, 25 Griffith Ave., Bedford Hills, NY 10507.

● *Page 73:* **Painted walls**—Ugo Morea, Via Roccaraso #3, Rome, Italy 00135. **Flower arrangements** by Zibby Tozer and Martha Hoffmann of The Flower Service, 74 E. 90th St., New York 10028, (mailing address only).

● *Page 74 (bottom right):* **Designer**—Mario Buatta, 120 E. 80th St., New York 10021. *(Left):* Painting available through Tania Vartan, 970 Park Ave., New York 10028; (212) 744-6710.

● *Page 75:* **Designer**—Filippa Naess; painter, Ricardo Cinalli, c/o Filippa Naess, John Siddeley Int., 4 Harriet St., London SW 1, England.

A VACATION HOUSE WITH BRIGHT IDEAS

● *Pages 82–83:* **Architect**—The Stein Partnership Architects, 20 W. 20th St., New York 10011. **Contractor**—Andreassen Construction Inc., East Quogue, NY 11959. **Extruded cellular polycarbonate panels for atrium**—Rohm and Haas (M), Independence Mall West, Philadelphia 19105. **Sliding glass doors and windows**—Andersen Corp. (M), Bayport, MN 55003. **Directors chairs** in natural canvas—The Telescope Folding Furniture Co. (M), Granville, NY 12832. **Apricot pillow,** 22 by 22 inches, Dakotah Inc. (M), Box 340, Webster, SD 57274. **Bamboo table**—John Rogers Country Living (R), Job's Lane, Southampton, NY 11968. **Canela towels**—Burlington (M), 1345 Sixth Ave., New York 10009. **Baskets**—Baskets, Etc. (M), PO Box 67, Folkland, AL 36740. **Chinese oilpaper umbrella**—Katagiri & Co. (R), 224 E. 59th St., New York 10022.

● *Page 84:* **Akari lamp** by Noguchi—George Kovacs (R), 831 Madison Ave., New York 10021. **Futon**—Shinera Futon Mattress Inc. (M), 481 Columbus Ave., New York 10024. **Quilted canvas pillows**—Maury Shor (T), 1056 Washington Ave., Bronx, NY 10014. **All canvas**—Circle Fabrics (T), 16 W. 36th St., New York 10018. *(Top right):* **Canvas pillows** hand-painted—Claudia Renfro; (212) 477-3021. **Handwoven purple throw,** mohair and wool by Nancy Lubin—Western Maine Weavers, Lexington Rd., Star Rt. #20, N. New Portland, ME 04961. **Upholstered fabrics and pillows**—Maury Shor (T), 1056 Washington Ave., Bronx, NY 10014. **Canvas**—Circle Fabrics (T), 16 W. 36th St., New York 10018. *(Bottom right):* **Paper lamp by Noguchi**—George Kovacs (R), 831 Madison Ave., New York 10021. Reseda green **sheets, pillowcases, towels, comforter**—J.P. Stevens (M), 1185 Sixth Ave., New York 10009. **Handwoven throw,** brushed mohair and wool by Nancy Lubin—Western Maine Weavers (R), Lexington Rd., Star Rte. #20, N. New Portland, ME 04961. **Bamboo table**—John Rogers Country Living (R), Job's Lane, Southampton, NY 11968.

● *Page 85:* **Adobe sheets, pillowcases, Canela towels**—Burlington (M), 1345 Sixth Ave., New York 10009. **Paper lamp** by Noguchi—George Kovacs (R), 831 Madison Ave., New York 10021. **Quilted bedcoverings**—Maury Shor (T), 1056 Washington Ave., Bronx, NY 10014. **Rice-paper windowshade**—Azuma (R), 415 Fifth Ave., New York 10016.

CROISSANTS

● *Page 91:* **Hall milk pitcher,** $8.50; **oval sugar bowl,** $7; **tile trivet**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **Le Bistro Cafetière,** $50; **Le Bistro cup and saucers,** $50; antique French **park table,** $495; antique French **park chairs,** $125 each—Howard Kaplan's French Country Store (R), 35 E. 10th St., New York 10003. **Croissants**—J. P.'s French Bakery, 54 W. 55th St., New York 10019.

MINERAL WATERS

● *Page 94:* **Painting**—Karl Mann Assoc. (T), 232 E. 59th St., New York 10022. ■



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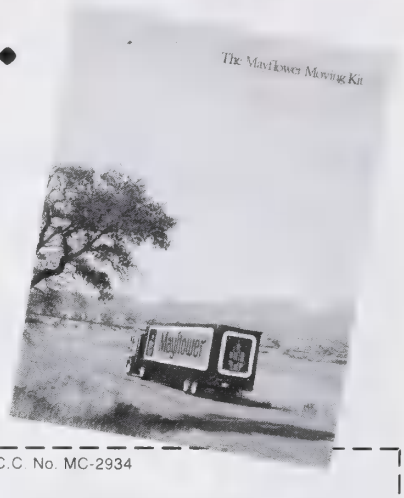


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GARDEN GUIDE

Continued from page 100

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WHERE TO FIND IT

Continued from page 89

caster, PA 17602; (717) 299-5305—This is a shop attached to historic Witmer's Tavern, open seven days a week, with a display of Pennsylvania regional quilts and coverlets. Although no reproductions are available, the finest prototypes of traditional quilts should inspire the quilt fancier looking for models to replicate.

Quilt Connection (see page 89)—Grace Smith has a service for locating particular patterns, styles and colors in quilts. When you make a specific request—for a Wedding Ring pattern, for example—state the exact size, color and approximate age wanted.

Restorations (see page 89)—Helene von Rosenstiel duplicates quilts on order, using contemporary fabrics of 100 percent natural fibers in colors similar to the original.■

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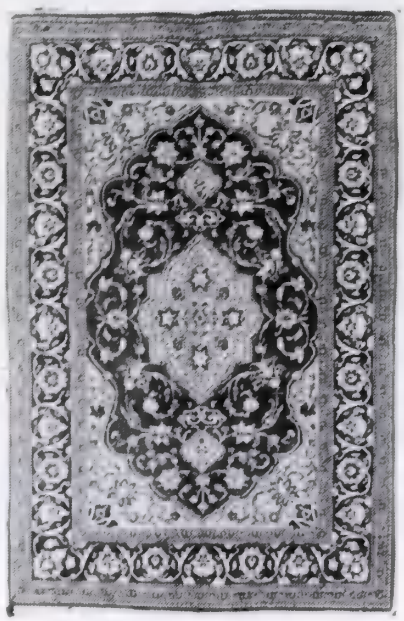


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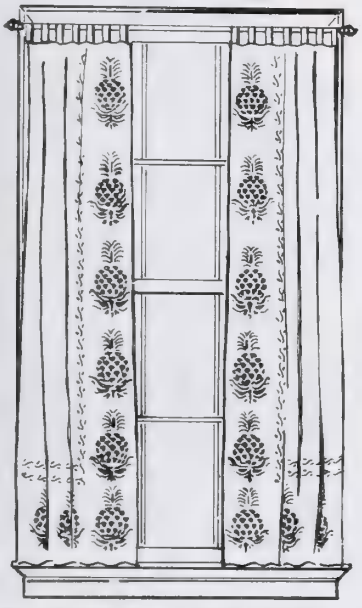
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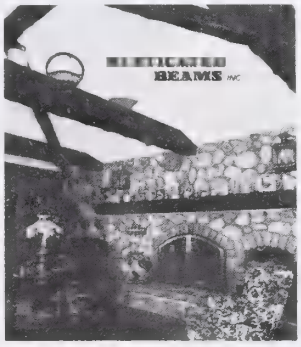


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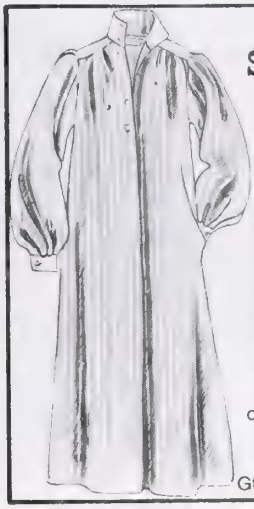
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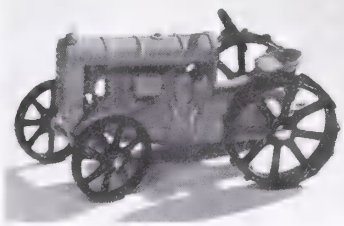
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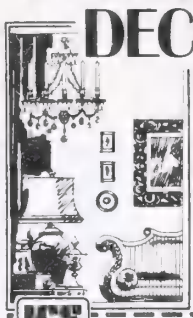


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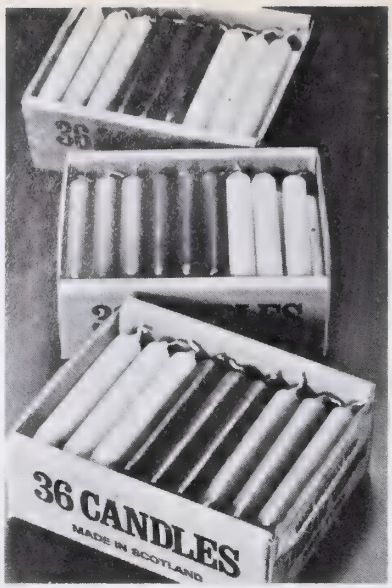
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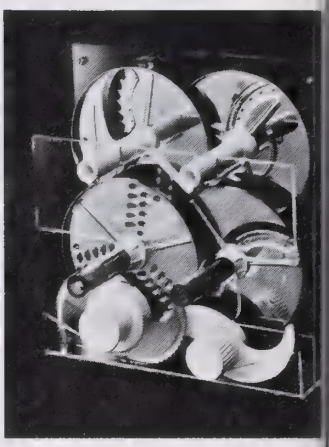
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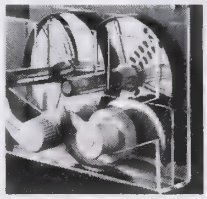
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Sale! 36 dripless candles, sensational value from Scotland. Your choice of three decorator color trios—grey, burgundy and pink; cool green, blue and celery; warm beige, earth brown and russet. A dozen of each color in the set, each 5½" long, expertly crafted and packaged for us. Our thrifty imports, each set was $6.49.
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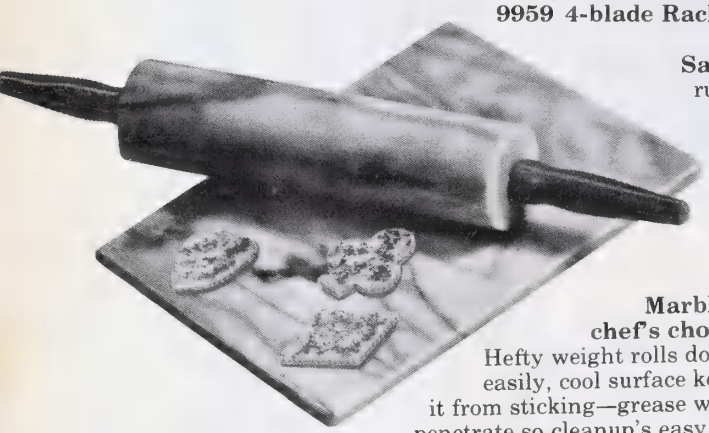
Safe storage for food processor tools—Lucite rack holds 4 discs, 2 blades, fits most brands. Patented design, ours alone, saves you from sharp edges—any blade removes without dislodging the rest. Stands or hangs, 11X10X3", American-made.
5028 6-blade Rack $19.98





Special! Four blade holder, made with the same superb crafting. Patented design holds 2 discs, 2 blades, 10X8⅜X2¼". Ours alone.
9959 4-blade Rack, $16 value! **$13.98**

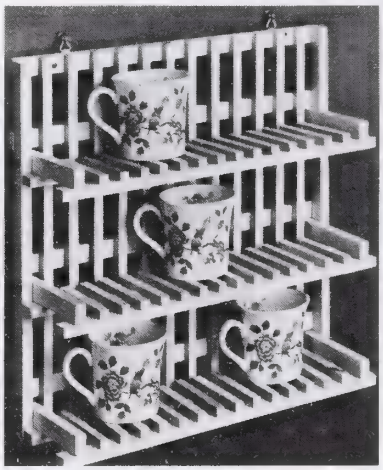
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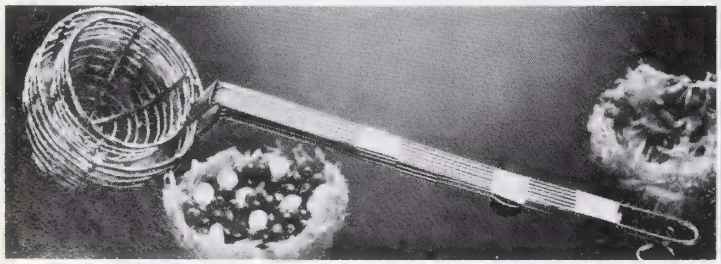
Sale! New tomato press with a stronger, rust-free stainless steel mechanism makes pure, delicious sauce. Pop in whole tomatoes, turn handle, puree pours down chute into your bowl—no seeds, skin or bitter taste! Pusher makes it safe, easy, sturdy plastic lasts, comes apart to clean—from Italy, 9½", gift-boxed, was $17.98.
7761 Tomato Press $12.98



Marble—chef's choice! Hefty weight rolls dough easily, cool surface keeps it from sticking—grease won't penetrate so cleanup's easy too!
5424 Rolling Pin, 5¼ lbs., 18", wood handles. **$15.98**
6645 Server/Pastry Board, 9X11X⅜". **$9.98**
6690 Both. 1 Set $24.98

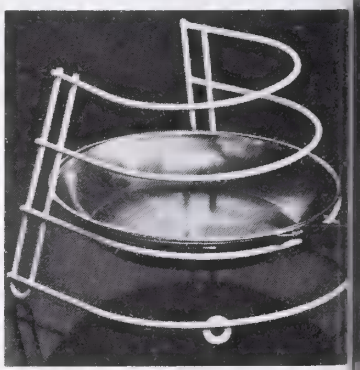


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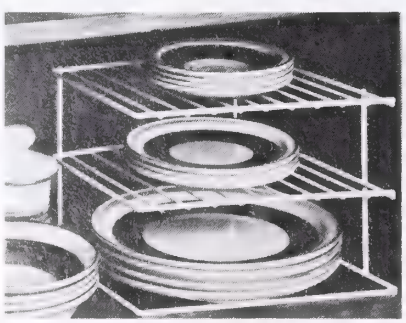


Make magic for dinner—deliciously crunchy "bird's nests" to fill with vegetables, meats, poultry or shellfish. Arrange julienne strips of potatoes in large basket, cover with smaller one—plunge into hot oil, drain, remove basket, immerse again. Heavy chrome-plated metal, 19½" overall, 5½" basket.
7635 Bird's Nest Maker $7.98 2 for $14.98

Skillets slide out separately! No more clatter or messy pile-ups—each has its own compartment. Stands 8" tall in cabinet or on counter, holds 4 skillets 6½-12" in diam., up to 2½" deep. 10½" across at widest.
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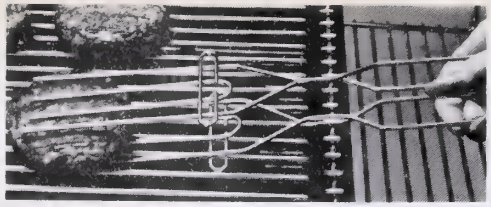


Clever corner rack adds 2 shelves, subtracts unused space. One side angles for easy access to deep, hard-to-reach corners in cabinets. 7½" tall, 3 sides 10" long, 1 side 7½" long.
9318 Corner Rack $4.98
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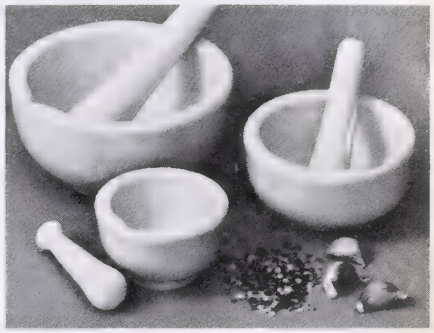
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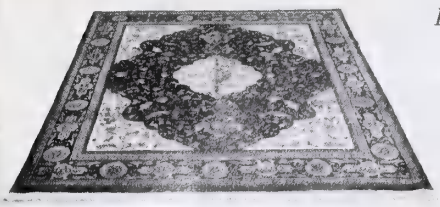
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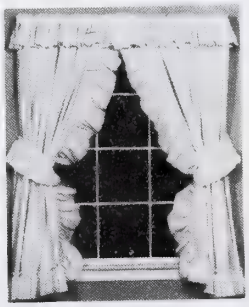
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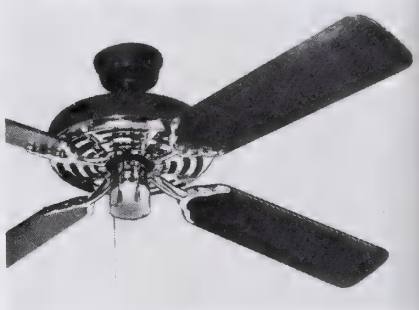


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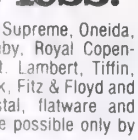
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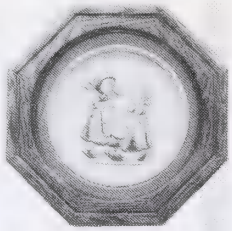
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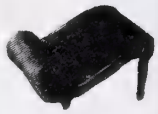
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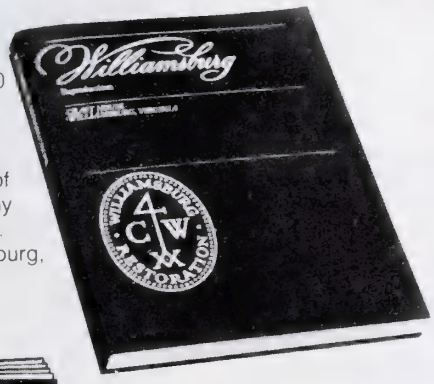
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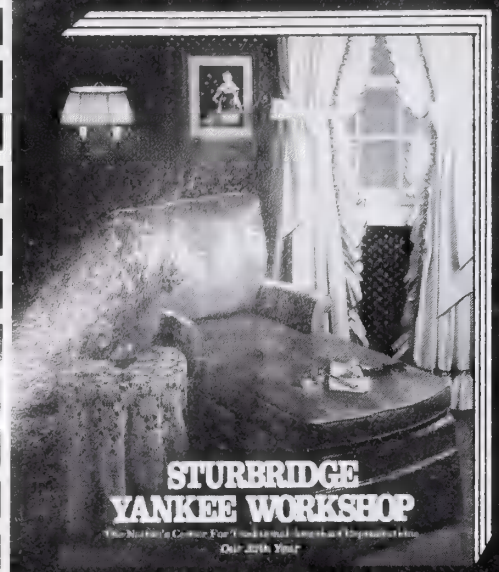
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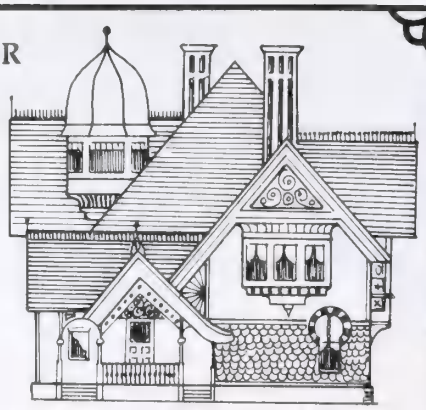
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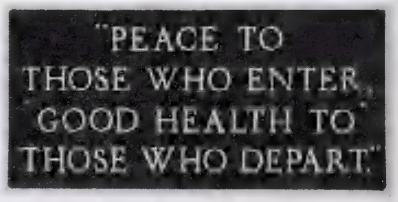
WINDOW SHOPPING

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1 Memories May Fade but baby's first photo v last if you treat it this special way. Antique g finished record frame holds 3 x 4" pic. Is engrav with offspring's name, weight, length and date birth (print info). Mounts on table or wall. $16.9 $3 postage. Postamatic Co., Dept. HB-88 Box 279, Lafayette Hill, PA 19444

2 Jack Daniel Stoneware Jugs. Dead ringe for the kind used to store whiskey before the bi of glass bottles. Glazed inside and out. Left right: ½ Gallon Jug 9¼"h., $10; Demi-Jug 6½" $8.50; ½ Gallon Bailer Jug 7½"h., $10. All pr Lynchburg Hardware & General Store, HB 21 Main St., Lynchburg, TN 37352

3 Meaningful Message to hang on an entran door or garden wall. Cast aluminum plaque, 12 6" comes with gold or white lettering on black black letters on white. $20 postpaid. Catal $1. Can you think of a more welcome house war ing gift? Moultrie Mfg., HB-882, Box 117 Moultrie, GA 31768

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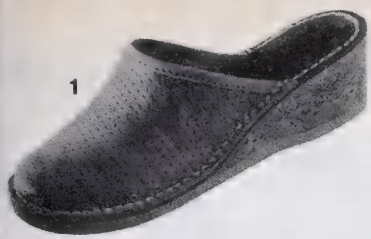
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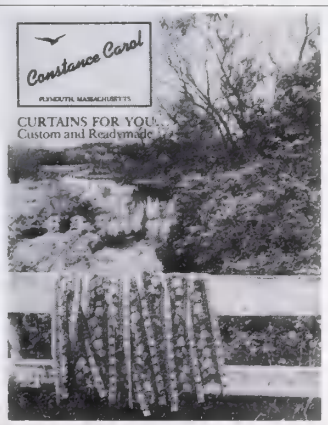




Air Conditioned Solvang Clog with perforated leather to keep you cool on sizzling summer days (or nights). Carved welting and 1½" cork wedge on bouncy rubber sole. Camel, white, navy, or red. Full & ½ sizes: 6½ – 10N, 5 – 10M, 5½ – 9W. $19.95 plus $1.95 post. Old Pueblo Traders, HL8SC, 3740 E. 34 St., Tucson, AZ 85713

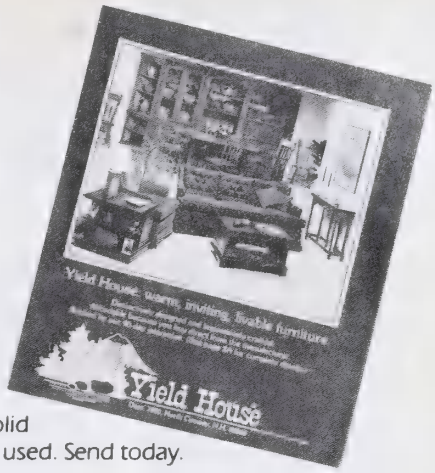
Create Cookies & Candy like a Picasso in the kitchen with "Le Chat" stoneware mold. Then hang it on the wall to brighten your decor. Supersize 9¾" x 5¼". With recipes. $17.50, $2.50 post. Year subscription to incomparable cookware catalog free with order or send $1. The Chef's Catalog, HB8, 725 County Line Rd., Deerfield, IL 60015

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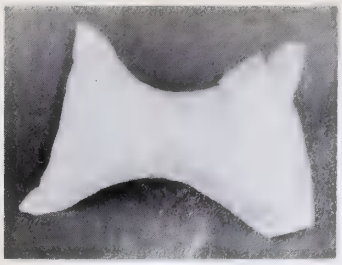
Add an Oriental accent to your Home

with these hand painted beauties from the Far East



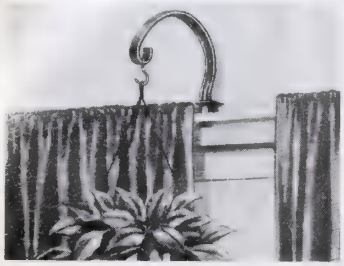
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0755-6—Pillow, 25″ **$17.79**
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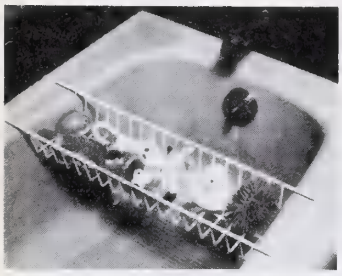
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Suspends potted plants where they won't interfere with draperies. It's all metal, extends 9″ from wall, requires no screws or holes for mounting so woodwork is not damaged, has marfree bumper, rotating hook.
8680-6—Black Bracket **$2.69**
8681-6—Brass Bracket **$3.19**
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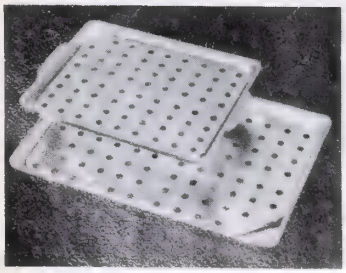
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It straddles all modern tubs and takes charge of Junior's armada of bathtub toys. Rack is 6½x25″, made of sturdy steel, coated with scratch-proof, rustproof vinyl, drains toys dry in a hurry, keeps them out from underfoot between baths.
N6935-6—Tub Toy Rack **$4.59**



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Makes shampooing your youngster's hair a no-tears affair. Our soft comfy shampoo crown slips over head to keep irritating suds from dripping down forehead and into child's eyes. The one-size-fits-all cap is 10½x11½″, stretchable foam.
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7052-6—Broiler Pan, 11x16″, **$6.69**

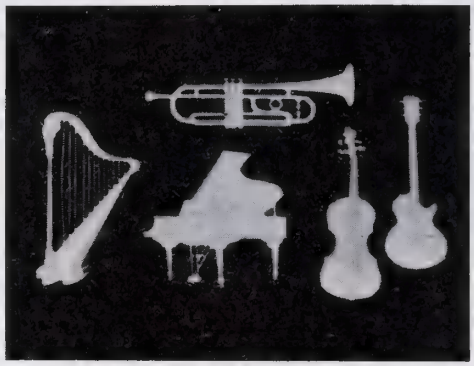


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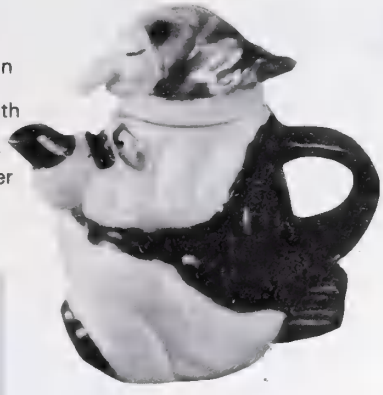


Gingerbread Tissue House
Quilted and lace-decorated cotton-poly cottage slips over any boutique-size tissue box and delivers the paper hankies as poufs of "smoke" through its chimney. It's 9" high, crafted in assorted blue-toned prints. An unusual find for $11.98, postpaid.



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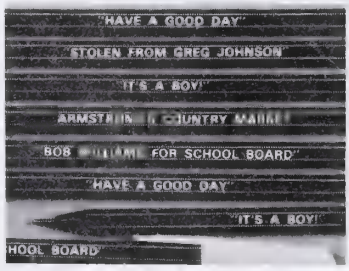




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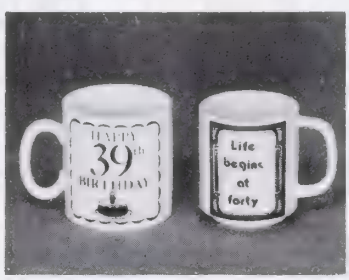




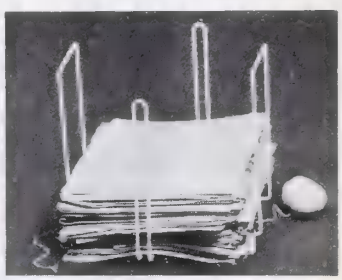
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Have something humorous to say? An announcement to make? Any name or message you wish (up to 30 letters and spaces) printed in brilliant gold on blue-writing ball point pens. Set of 10, all with same message, is an economical way to advertise or claim your own. *Print plainly.*
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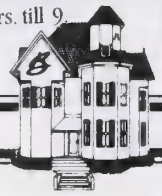


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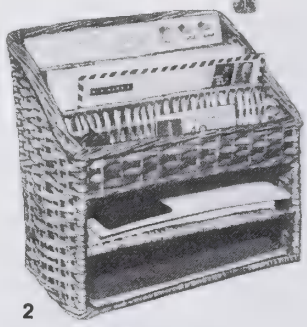
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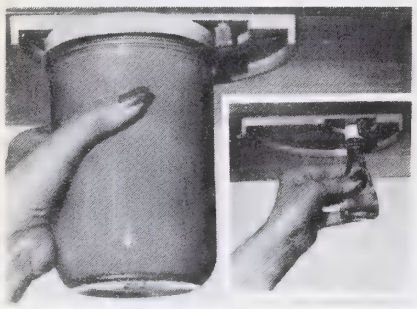
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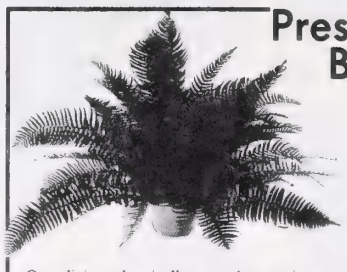
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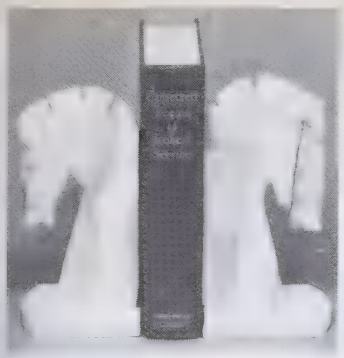
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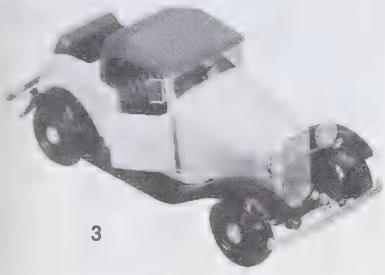
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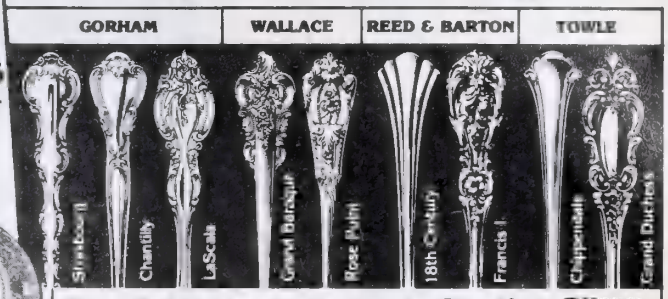
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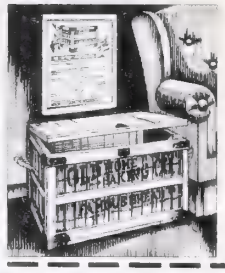
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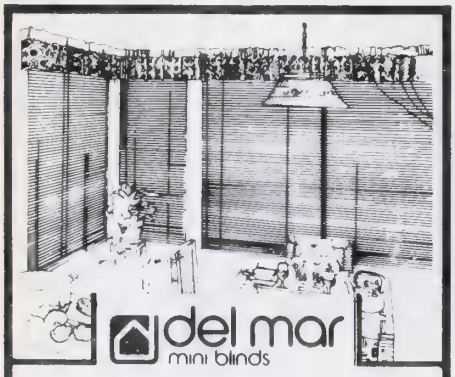


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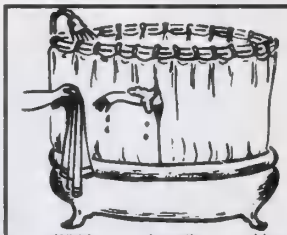


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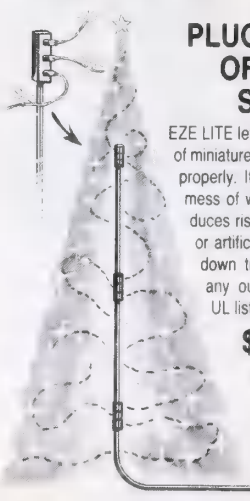
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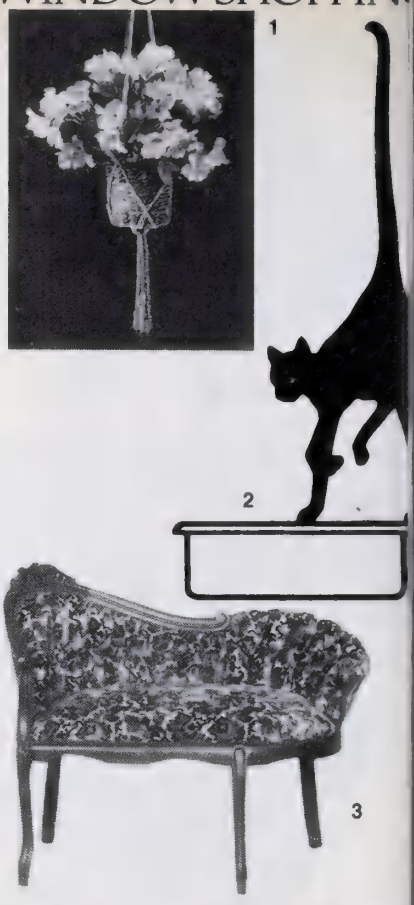
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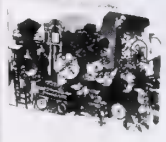
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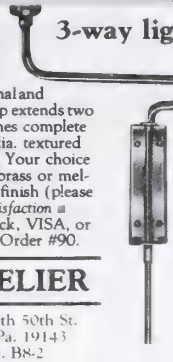


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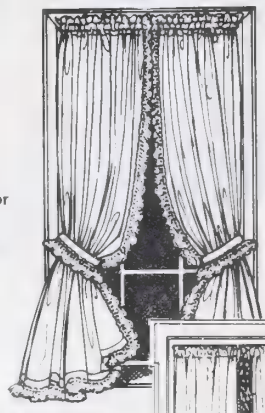
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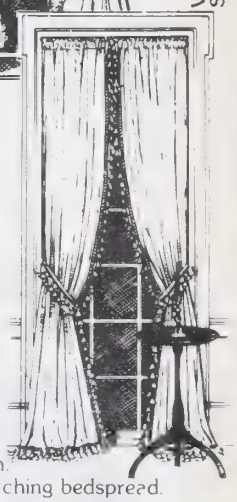
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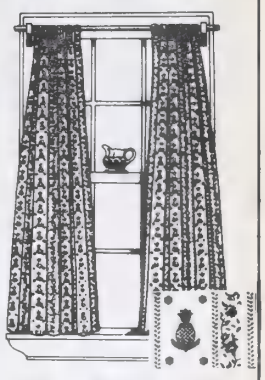
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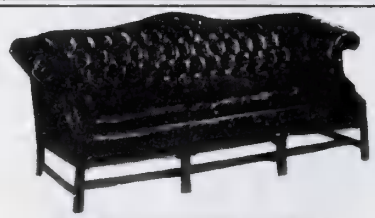
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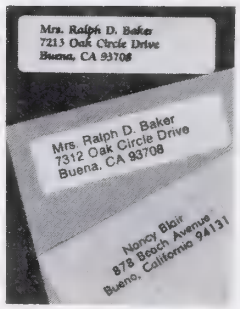
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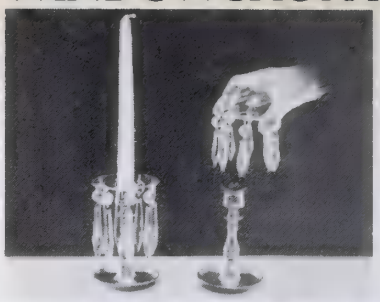


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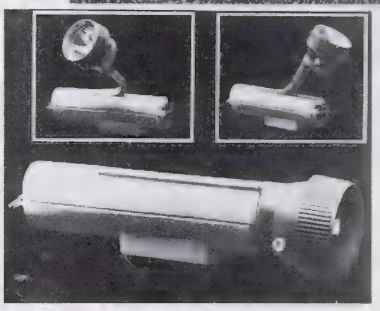
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1



2



3

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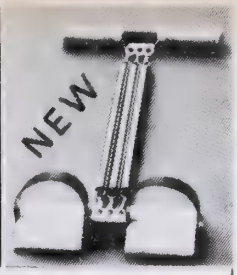
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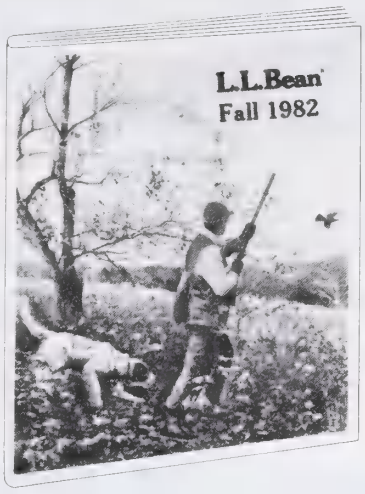
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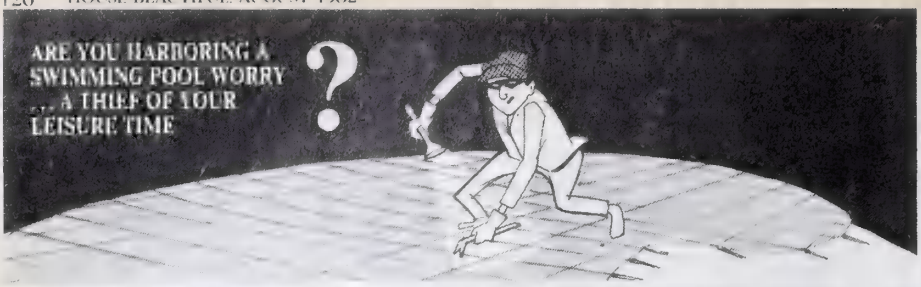
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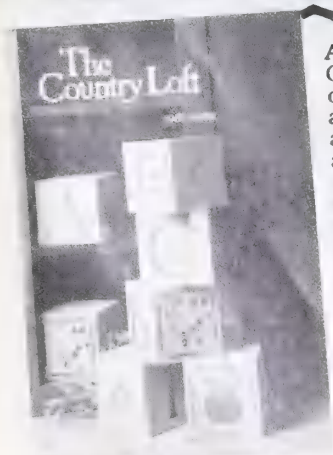
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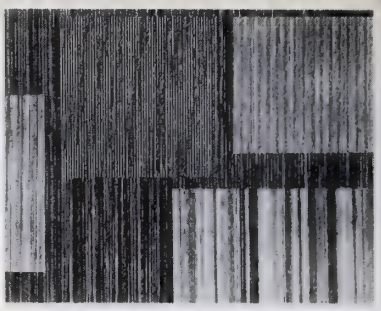
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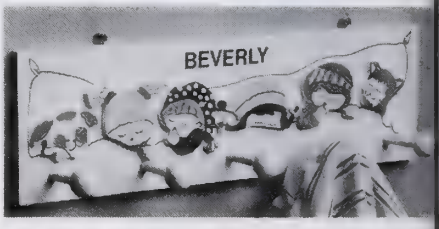
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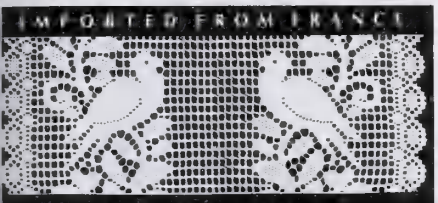


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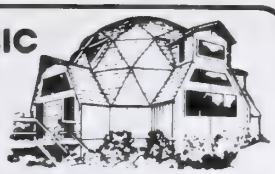
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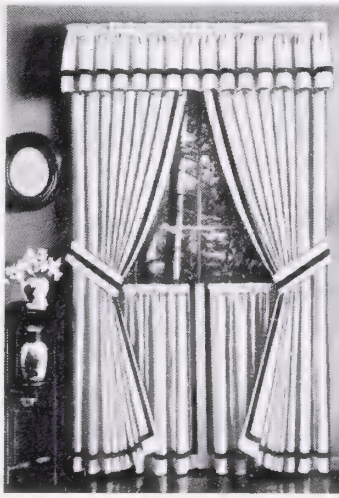
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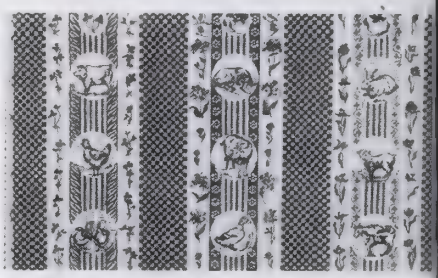
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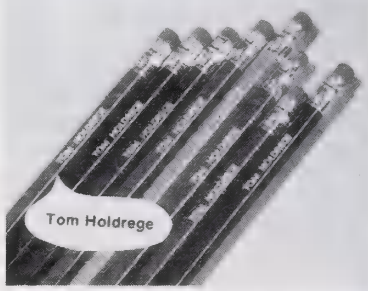
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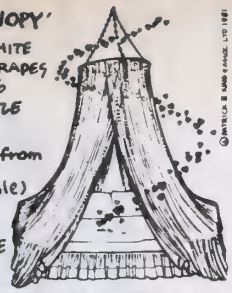
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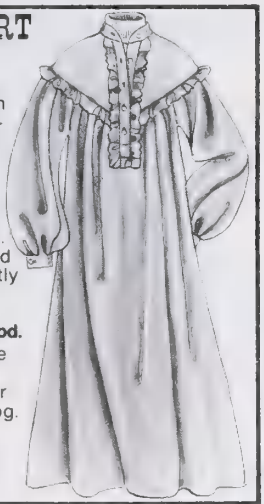
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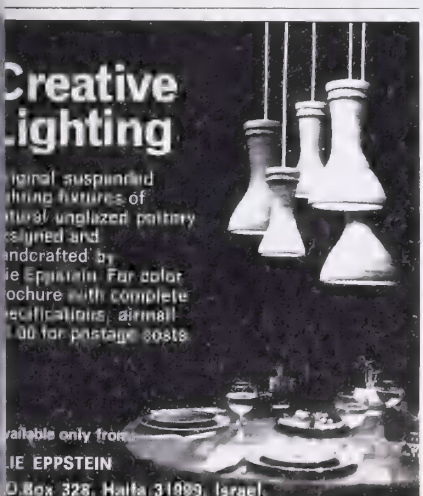
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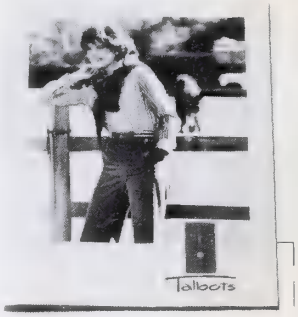


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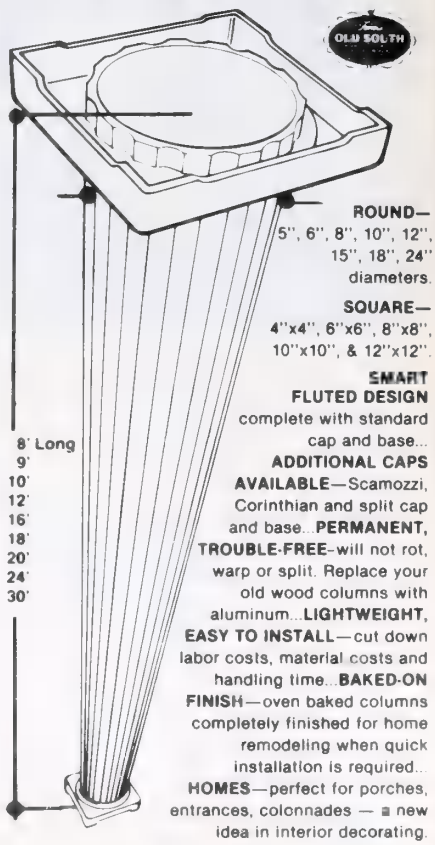
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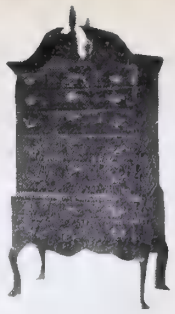
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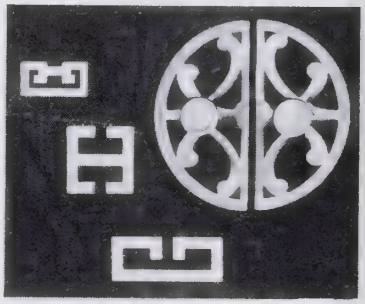
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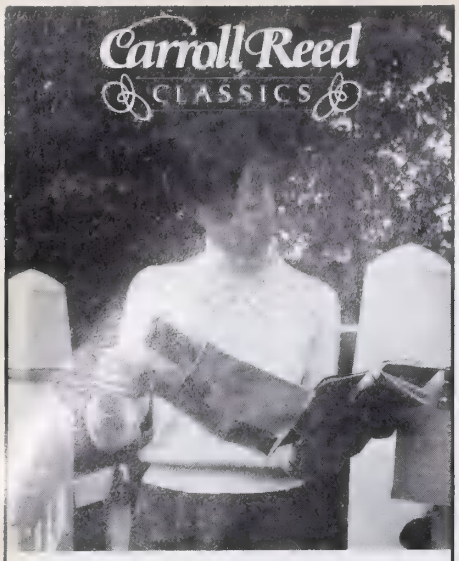
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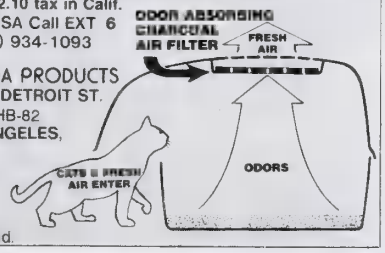
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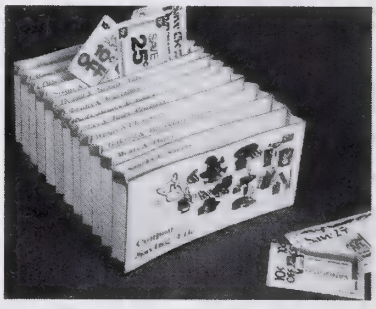
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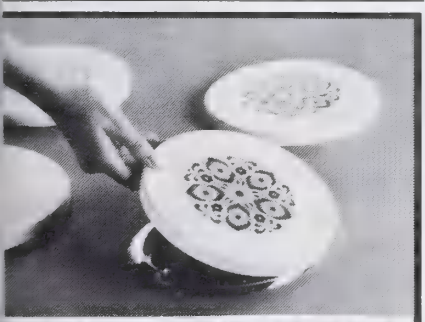
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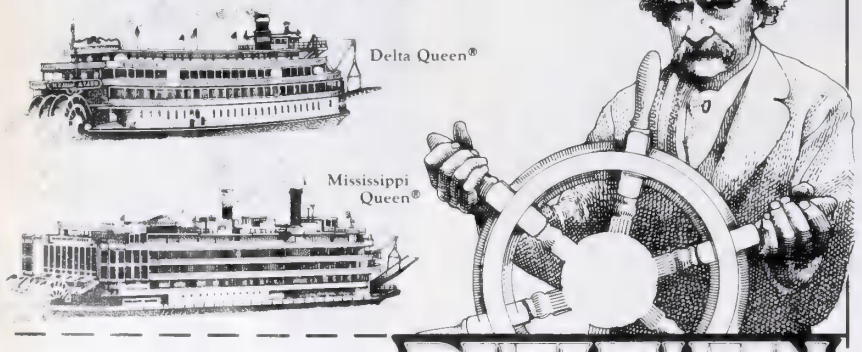
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"To unite elegance and utility, and blend the useful with the agreeable . . ." prefaces Hepplewhite's *Guide*



4

The *Guide* suggested that this sofa be made of mahogany or japanned wood; suggested measurements: 6 to 7 feet long; seat frame height 14 inches; depth 30 inches.

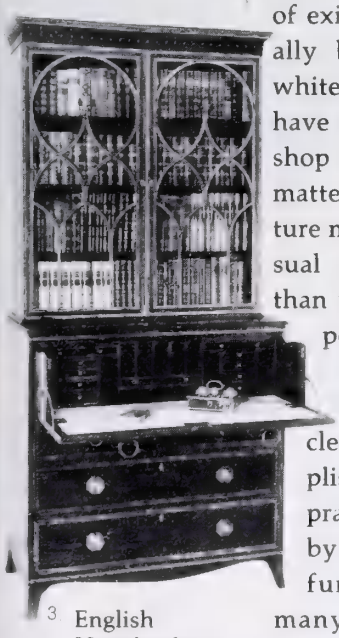




1. Window stools. Sketch from the *Guide* and a mahogany piece in Hepplewhite style.

2.

Of the three men who published the most famous books of furniture designs in the 18th century—Chippendale, Hepplewhite and Sheraton—the most mysterious is George Hepplewhite. The pattern book bearing his name, *The Cabinet-Maker and Upholsterer's Guide* (a reproduction of the third edition is currently available from Dover Press), was in fact published by his wife and not until two years after his death. And the plot thickened when scholars early in this century proved that not one piece of existing furniture could actually be attributed to Hepplewhite himself. (Not many pieces have been traced to the workshop of Chippendale for that matter, because English furniture makers were much more casual about signing their work than were their French contemporaries.)

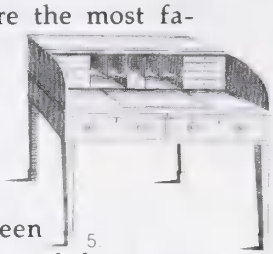


3 English Hepplewhite-style secretary/bookcase.

Nevertheless, the designs in Hepplewhite's *Guide* are clearly those of an accomplished cabinetmaker. All are practical and obviously done by someone who understood furniture making, unlike many Chippendale designs, which were so fanciful they were surely never made. The preface to the *Guide* states: "We designedly followed the latest or most prevailing fashion only, purposely omitting such articles, whose recommendation was mere novelty." Perhaps this practicality made the *Guide* influential enough to create the Hepplewhite style, but equally important is the fact that Hepplewhite designs modified and made available to many people the prevailing style of the time—neoclassicism.

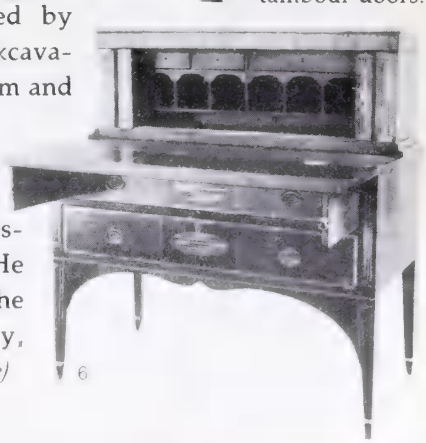
In France neoclassicism is called Louis XVI after the reigning king. In England it is often called the Adam style because the impact of one architect, Robert Adam, was so powerful. His influence filtered down to cabinetmakers (Hepplewhite and Sheraton are the most famous), upholsterers and craftsmen in all the domestic arts. Adam himself had been profoundly affected by his visits to the excavations at Herculaneum and Pompeii, where it was possible to see, for the first time, Roman domestic architecture. He was inspired by the "delicacy, gaiety,

(Continued on next page)



5.

Left: Writing table with tambour top (narrow strips of wood glued to canvas) slid back. *Below:* A desk in the Hepplewhite style with tambour doors.



6

1, 4, 5 ILLUSTRATIONS FROM *THE CABINET-MAKER AND UPHOLSTERER'S GUIDE* BY GEORGE HEPPLEWHITE (DOVER PUBLICATIONS) 2, 6 FROM *MASTERPIECES OF FURNITURE* BY VERNA COOK SALOMONSKY (DOVER PUBLICATIONS) 3 COURTESY STAIR & COMPANY INC

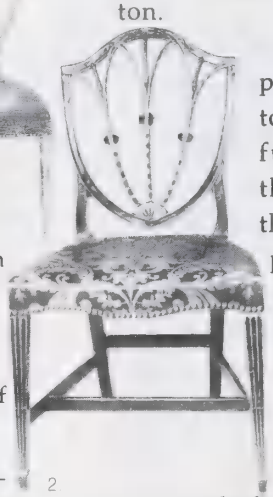
Hepplewhite's Classical Ornamentation: Inlaid and Carved Exotic Woods

Continued from page 135

grace and beauty" of private houses there—quite different from the formality of Roman public buildings.

Able to emulate these qualities in buildings, Adam could not translate them into furniture as well as could some of his followers, like Hepplewhite and Sheraton.

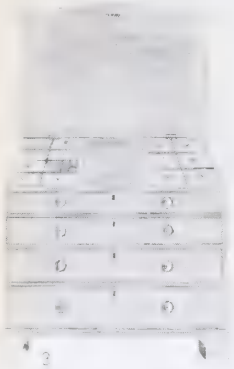




1. *Above:* Sketch from the *Guide,* and *(right)* an American adaptation of a Hepplewhite chair. Splats are lilies from which grass and ears of wheat grow.

The designs of Hepplewhite and Sheraton are often confused because of their similarity. In their restrained, simplified versions of the Adam style, both men designed furniture with straight legs, round or square, which often tapered down to a spade foot. (In his early designs, Hepplewhite did use a few cabriole legs after the French rococo style). Sometimes the straightness was emphasized by fluting.

Their differences become apparent in Hepplewhite's designs in which he softened the neoclassical lines of straight legs with curves—especially in the open backs of chairs. He was particularly fond of designs in the shape of shields, hearts and ovals and is sometimes given credit for the first chairback with three ostrich feathers, the crest of the Prince of Wales. These backs were designed with pierced splats, lightly carved, often with wheatears or a honeysuckle design, ribbons, fluting, reeding or vases. Often when Hepplewhite chairs had armrests, these supports would rise from just above the front legs and sweep back in a strong curve before straightening out. They joined the chairback halfway up.

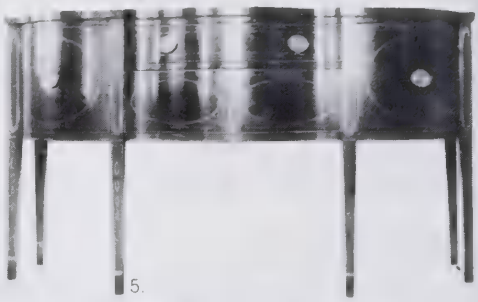


3



4. Lady's dressing table from the *Guide;* American dressing table in the Hepplewhite style.

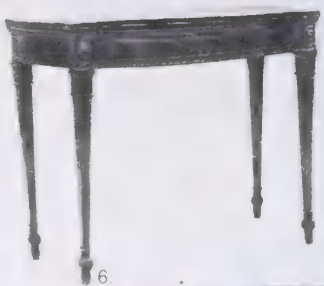
Hepplewhite is sometimes given credit for publishing the first design for a writing table with a tambour cover, and for a sideboard. His sideboards often had serpentine-curved fronts and tops.



5. The serpentine front of this American sideboard marks it as being of the Hepplewhite school. The central portion consists of a drawer with two doors below.

The Hepplewhite school (those very talented craftsmen who followed his designs) is credited with popularizing the use of lighter woods, especially satinwood and harewood (a name for sycamore that has been stained gray-brown). They also used exotic woods for flat veneers, inlay and bandings. Instead of inlay, garlands and flowers were sometimes painted on the wood.

His *Guide* joined the trend toward "occasional pieces" (meant for ornament or to fill a room) of which the small round table *(right)* is a good example.■



6.



7.



8. *Top:* This "occasional table" is a Williamsburg reproduction from Kittinger. *Middle:* The hinged top of this piece lifts to form a card table. *Bottom:* Each half of this satinwood table could serve as a console. Top is inlaid with harewood, rosewood, holly and tulipwood.

ILLUSTRATIONS FROM *THE CABINET MAKER'S AND UPHOLSTERER'S GUIDE* BY GEORGE HEPPLEWHITE (DOVER PUBLICATIONS) 2, 4, 5, 6, 8 FROM *MASTERPIECES OF FURNITURE* BY VERNA COOK SALOMON (DOVER PUBLICATIONS) 7 COURTESY OF COLONIAL WILLIAMSBURG CRAFT HOUSE, WILLIAMSBURG, VA

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HOUSE BEAUTIFUL

Volume 124, Number 9, September 1982

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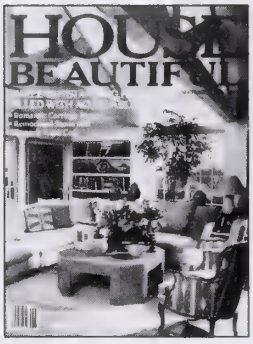
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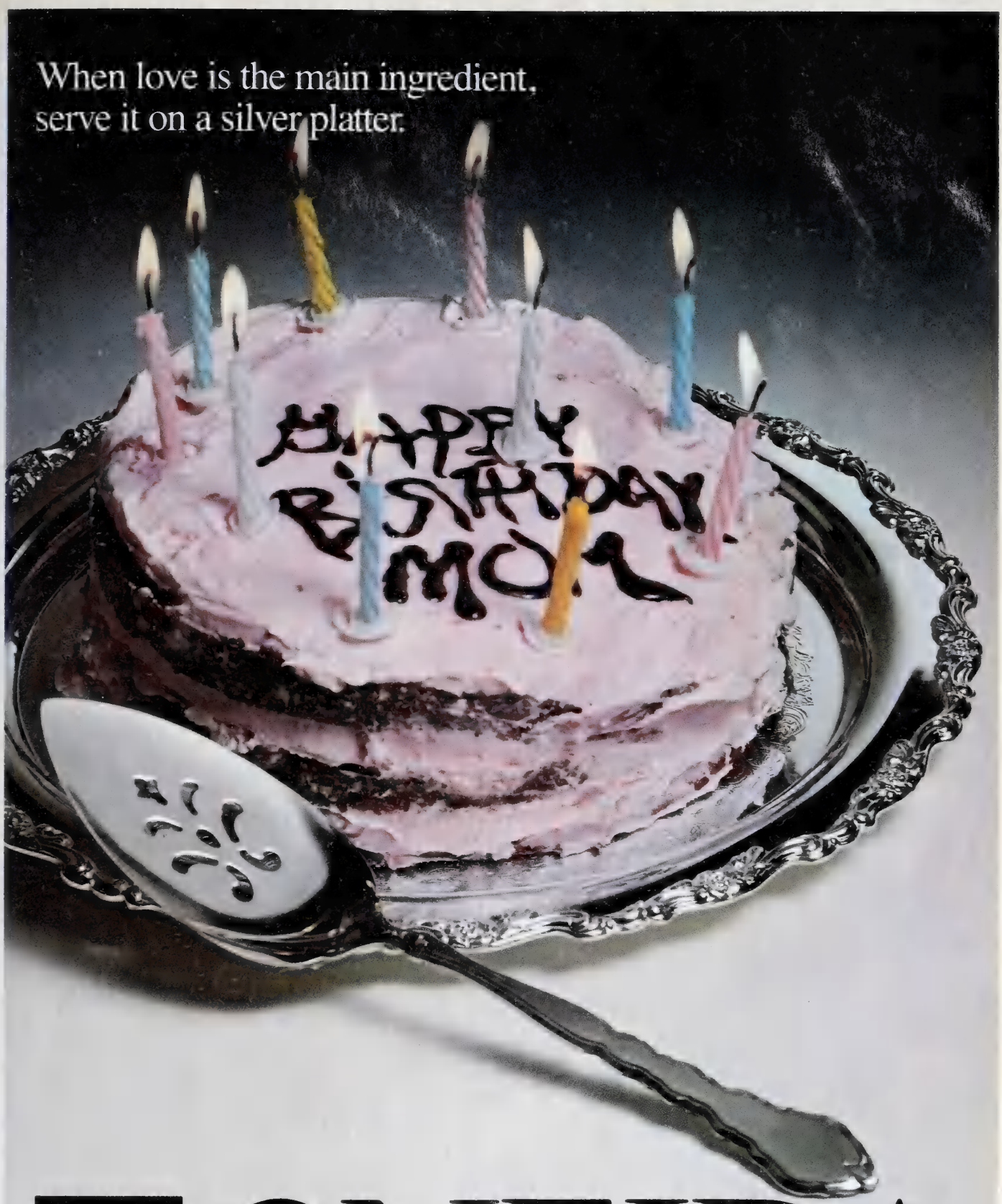
On the cover: *This sky-oriented living room, on the second floor of a new carriage house, owes its fine architectural details and vertical spaces to contemporary design concepts—with traditional overtones. A blue and white color scheme, reflective of the Long Island horizon, is repeated throughout. Our Possible Dream House is filled with achievable ideas adaptable to building, remodeling and decorating (see pages 90 to 101). Painting: David Findlay Galleries. Ginger jars: Ch'Ang-An. Blue vase: Luten-Clarey-Stern. Turquoise jar: Clifford Stanton. Beam siding: Georgia Pacific. Colonial columns: Hendersen, Black & Greene. Books: Rizzoli. Photograph by Vincent Lisanti.*

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THINKING ALOUD

"A passionate interest in good design and beauty is a requisite for good taste"



One word, more than any other, keeps appearing in my conversations with designers and colleagues. The word is *taste.* What is it—who has it, and how do you acquire it? Not simple questions to answer, but there are some guidelines. Certainly taste is no longer the sole property of the aristocratic connoisseur. It has become a democratic melting pot of personal styles, not necessarily dictated by wealth. It seems to me the most important ingredients of taste for the home are quality goods and individual creative expression, coupled with a keen sense of what is beautiful, suitable and lasting.

The people I know whose homes reflect this quality of taste have something in common—their passionate interest in and appreciation of good design and beauty. They are constantly learning more about these favorite subjects. A comment I once heard sticks in my mind because it seems so fitting: Exposure, exposure, exposure to beautiful things is the key to acquiring taste. One learns to appreciate quality through reading and observing, by looking and comparing. We form opinions and create standards through our ability to be pleased or displeased.

At the essence of taste in decorating is the urge to make a house a home. It is tied up with a quest for quality in well-designed items that will serve as our own individual creative expressions of comfort and beauty. But we don't just require quality in the items we cherish today—we want uniqueness, too. Sir Cecil Beaton, writing in House Beautiful in 1973, deplored "ghastly good taste—meaning the tastefully obvious." He felt that "people should try to invent for themselves. Only then can something 'alive' be tasteful." It is this very personal expression that we crave today—and that gives taste such a diverse meaning.

In all these thoughts, I find a common thread—best expressed by Russell Lynes in his classic book, *The Tastemakers* (Dover). He says: "I do not know what *good* taste is. I do know that taste is not constant and that it is a creature of circumstance. I also know that one measure of a man's taste is what he will put up with. Furthermore it seems apparent that not only is one generation's good taste very likely to be the next generation's bad taste, but one individual's ideas about what good taste is change as he matures . . . and acquires new sets of values for judging not only his surroundings but what he wants out of life. . . . Taste," Lynes continues, "is made up of three things—education, sensibility and morality."

Can taste be learned? Yes, if one is truly interested, I believe, but it cannot be faked or contrived because taste is not pretentious. Pursuing taste means increasing your sensibility to the beautiful things in life, which leads to a greater enjoyment of your home.

Each month in House Beautiful, we show what we think are the best examples of taste from designers, architects, manufacturers and homeowners who have wrestled with the question of what good taste is—and come up with inspiring answers.■

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Lady Mary Henderson, who masterminded the renovation of the Lutyens residence.

liant solution. Why not present the Embassy Residence as a showcase, each room reflecting today's English style? Ten of England's most distinguished designers were invited to participate in restoring the house. They all agreed to donate their time and, among them, brought in 26 manufacturers to create a wonderful promotion of English interior decorating. Working a room at a time, the designers accomplished the transformation in about six months. The result is, in Lady Henderson's words, "the mirror of English decorating in 1982," classic country decorating at its traditional best in an English country house on Massachusetts Avenue. All the English fabrics and wallcoverings in the showcase are available here in the United States.▶

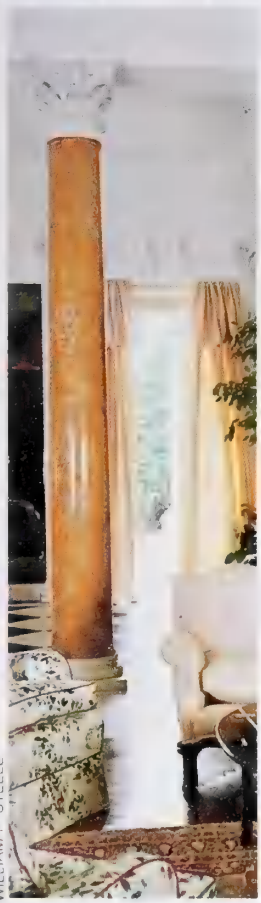


A small silver filigree vase filled with sprigs of mint, clover and full, fragrant English roses.

LADY HENDERSON ADMITS THAT LIFE ABROAD SHARPENED HER APPRECIATION OF TRADITIONAL ENGLISH DECORATING: MORE ENGLISH THAN ENGLISH IS THE RESULTING EFFECT



The South Front of the Embassy Residence designed by architect Sir Edwin Lutyens. Built in 1930, its columned portico and black-and-white-stone-patterned piazza opens onto a rose garden.



Under coats of white paint lay scagliola columns, their *faux marbre* effect created by mixing marble dust with an adhesive.

"They were right," Lady Henderson continues. "It was grim, uncared for, suffering from lack of funds for renovation and the patchwork of various people's ideas and tastes over the years. This house is utterly splendid and, what's more, it's the only Lutyens house in America. Its true potential wasn't seen."

Lady Henderson devised a bril-



Curtains billow like beautiful ball gowns in John Stefanidis' ballroom. He used two pinstriped silks, pale yellow and peach, laying one over the other, to produce a sense of continuous sunshine in daylight. He rescued Lutyens' original frieze, using an "enriched" white paint to bring out the intended relief.

ANOTHER WESTWOOD LAMPSCAPE.



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ONE WOMAN'S VISION OF ENGLISH COUNTRY DECORATING

Lutyens would have approved of the generous use of chintzes throughout the house. Whether in the ballroom *(previous page)*, the morning room *(below right)* or the dining room *(below far right)*, even in the most formal drawing room David Mlinaric designed, chintz in all its variety and glory was used by English decorators. Lady Henderson likes to joke about the clever way her family's own possessions, what she lovingly calls junk, have been masterfully blended with the important pieces the renovation brought to the Embassy Residence: gilt consoles lent by the Rayne Trust, chandeliers given by a former embassy residence on Connecticut Avenue, a carpet for the ballroom expressly made for Queen Victoria to celebrate the Great Exhibition of 1851. "We even found a Turner [English painter, Joseph Mallord Turner, 1775-1851] in an attic! This we put right into David Mlinaric's drawing room," says Lady Henderson.

The elements of country decorating give the Embassy a young and very welcoming feeling. Lady Henderson's butler, John Lightfoot, R.V.M. *(top far left)* arranges masses of roses and small wild flowers for the reception rooms and private sitting and bedrooms. Roses represent a feeling of *peace* to Lady Henderson, given the mission of running a house that reflects her native country. Lady Henderson believes strongly that a residence should *feel* like a home but that a fine line exists between the effect of public reception rooms and the more reserved personal living rooms of her family and guests. Lady Henderson and her associate, Suzanne Gilligan, decorated the morning room *(below)*, which Lady Henderson says is a good example of her moving her "junk." *"Slipcovers!* Where would we be without them!" ▶

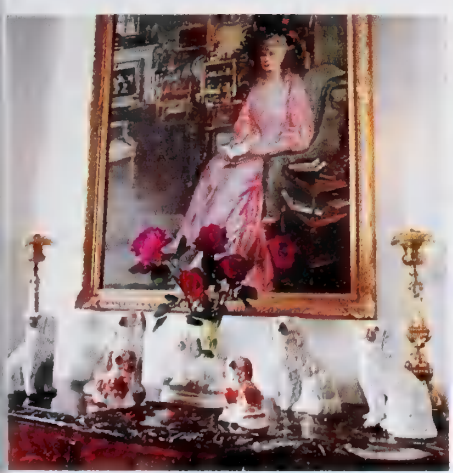






John Lightfoot, R.V.M. *(far left)*; a place setting in the dining room decorated by Lady Henderson and Suzanne Gilligan; chintz drapery at windows, by Bailey & Griffin.

THE ENGLISH PASSION FOR FLOWERS IS EXPRESSED IN EVERY ROOM. CHINTZ IS THE CONSTANT CHOICE NO MATTER HOW FORMAL OR INFORMAL THE FUNCTION OF LUTYENS' INTERIORS. THE EFFECT: LIVING IN AN ENGLISH GARDEN.



Above: Lady Henderson's personal collection of Staffordshire dogs under a portrait of the Queen Mother. *Right:* The morning room is decorated with one Colefax & Fowler overall chintz for slipcovers, draperies and cushions. Lady Henderson has trained rosemary into topiary atop the desk. The painting above the desk incorporates the face of a little clock.



WILLIAM P. STEELE

ONE WOMAN'S VISION OF ENGLISH COUNTRY DECORATING

The traditional English style Americans know best—the prints of Liberty of London, Laura Ashley and Tricia Guild—have been reserved for the eight bedrooms upstairs. Each room has been arranged to include a sitting area, bed and bath. There is even a small kitchenette upstairs stocked exclusively for midnight and early morning needs. Lady Henderson and Mrs. Gilligan designed five of the eight rooms, the remaining three by Jean Munro, Tricia Guild and Charles Hammond. The details of these bedrooms, the small personal touches, are what the world recognizes as representative of England's great decorating talents. Mirroring the great reception hallway downstairs is this long gallery *(right)* from which each bedroom is reached. Designer Bernard Nevill repainted the gallery a glossy toffee, lined the floor with Persian carpets and hung heavy draperies from each window. The lower portion of each drapery spreads out on the floor like . . . a ball gown—one of Lady Henderson's favorite styles of employing drapery materials. The Sekers fabric selected by Mr. Nevill is covered with, of course, wild roses.



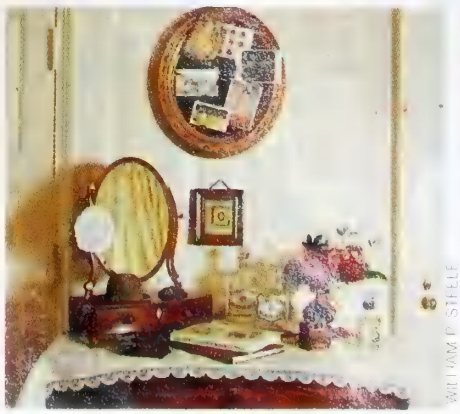
Deeply recessed windows invite window seats for a moment's pause. This one is at the end of the long gallery upstairs.

At the end of the long gallery is a cozy window seat *(left)*. Three harmonizing fabrics dress the little window's cushion, skirt and curtains. Such details as chaise longues and footstools have been put in every bedroom. Lady Henderson insists that each room feel as much like home as possible.

AN ENGLISH COUNTRY HOUSE SHOULD LOOK COMFORTABLE, WELCOMING—AS IF IT HAD BEEN THAT WAY FOREVER



A dressing table is decorated with small vases of roses, primulas and daisies set on a pretty mat made from the material of the nearby curtains. The detail: the tucked border. Fabric by Liberty of London.



WILLIAM P. STEELE



Above: Liberty of London fabrics and wallcovering by Cole and Son, available in America, dress one of eight bedrooms. The chaise is piled with tiers of ruffled pillows; *left,* a man's dressing table with an antique postcard holder: red silk roping crisscrosses the frame's face, the cards tuck in neatly.



Bernard Nevill arranged sofas, chairs, tables and pictures along the length of the gallery. Heavy, wool-lined draperies placed at points along the gallery muffle the sound and add to the privacy of each guest room.

Lady Henderson's extraordinary accomplishment is that she saw the potential for good everyone entering the house would experience. It is obvious that the English design world agreed with her. Her determination to present to the United States England's decorative arts at their very best shows pride she feels about the heritage she represents whether at home or abroad. ■

—PAULA RICE JACKSON

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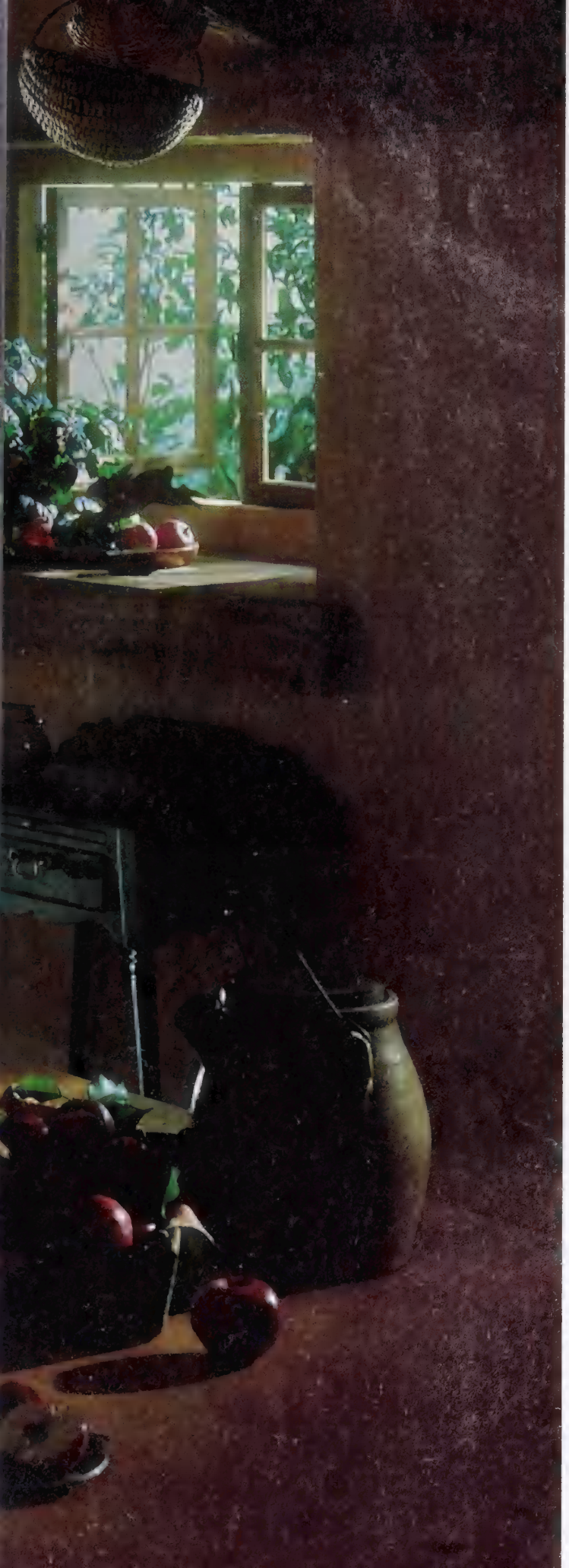
Only Parliament Lights has the famous recessed filter.

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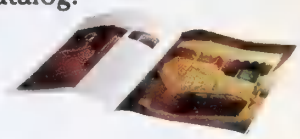
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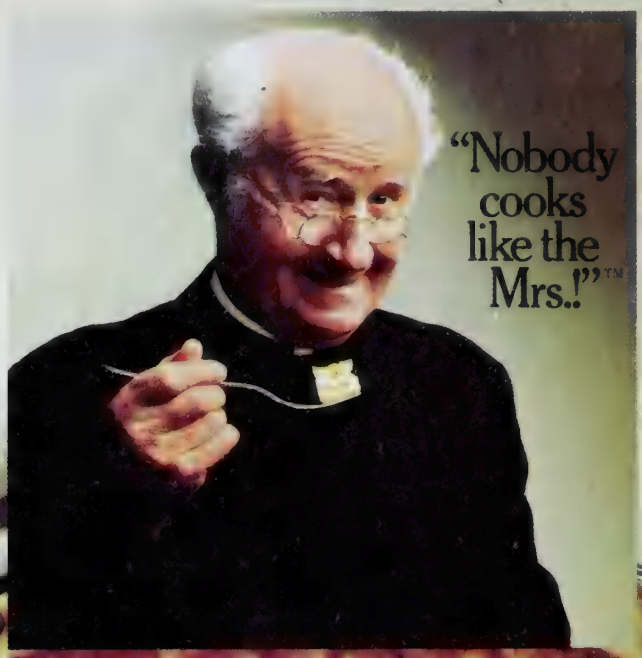
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HB MARKETPLACE



Beautifully carved, *bergère*-style wing chair has cabriole leg, curved seat rail. In Jay Yang fabric, $1,495, Heritage.

The 300-year-old wing chair is still one of the favorite seats in the house

Editor KATHLEEN MAHONEY

Just think what a comfort it must have been in the 18th century to curl up by the hearth in a soft, upholstered chair with "wings" to block the draft and capture the fire's warmth. In an era of back-straightening seats, the wing chair was truly a comfort landmark. And today, it's still hard to resist the intimate shelter wing chairs promise. In addition, their graceful lines and ample proportions make a grand statement in both traditional and contemporary settings, even in the bedroom where they were first used. That's why we often see antique-inspired wing chairs with crewel work and flower prints typical of a bedroom—their fabric was chosen to match the bed and window curtains. Once an expensive luxury, wing chairs have always been a prime showcase for fine fabric, which, in bygone days, was a scarce and precious commodity. Today, the choice of fabric is infinite—from easy-care blends to chintz, leathers and silks. And, depending on your decorating schemes, you can choose Queen Anne, Chippendale and early American wing chairs, reproduced with modern skill and authenticity.■



This blue damask wing chair has curved crest, cabriole leg with pad foot, nailhead trim. $1,100, Henredon.



In true Queen Anne style, this chair has C-scroll arms, cabriole legs. In red lacquer print cotton, $487, Sherrill.



A reproduction Philadelphia Chippendale chair. Damask fabric, part down cushion, $1,213, Hickory Chair.



This 18th-century Georgian-inspired wing chair has spoon foot, carved knee. In cotton bargello, $1,070, Baker.



This copy of a c. 1765 Chippendale chair has a saddle cheek wing, carved leg. In cotton moiré, $935, Knob Creek.



In a typical, tree-of-life cotton print, this c. 1770 reproduction has mahogany legs, turned stretchers. $1,690, Southwood.



The simple lines of this reproduction New England chair show country taste. $635, Ethan Allen.



With Chippendale lines and scalloped bottom, this chair has French cabriole legs. In cotton moiré, $724, Knob Creek.

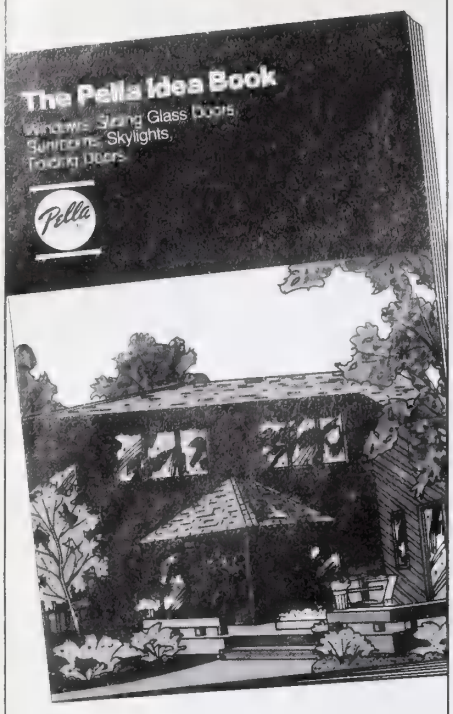
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HOME SECURITY

Is your home a target for crime? The statistics say yes. Electronic alarm systems are your best protection against break-ins.

If all burglaries reported for 1981 in the United States were concentrated in your community, you and your neighbors would find your homes burglarized once every 10 seconds, 360 thefts every hour of every day, including Sunday. And according to a spokesman for the International Association of Chiefs of Police, a vast number—perhaps as many as 30 percent—of all burglaries go unreported.

You could lock your doors and windows. That's a help, on the theory that some barrier is better than none. A remarkable number of robberies are still traced to intruders who simply opened the back door, walked in and helped themselves.

You could leave behind a dog—any size—that yaps the moment there is the least footfall around the house. Most thieves, young and not inexperienced, will move to the next house. He or she (and there are many more shes today) knows there are plenty of easy "hits." Why take the time to deal with a barking dog?

There are other simple ploys. None will slow down the determined burglar. Locks mean nothing to this person. Dogs can be lured with food (occasionally doped or poisoned). Safes can be cracked by the real pros, smashed or removed by the amateurs.

To secure the valuables you've spent years accumulating, an alarm system protecting your home is a workable means short of posting a 24-hour live guard. There are three paths you can take.

1.) The most effective prevention against burglary is a system safeguarding the entire house and connected by telephone lines to a central station, which operates on your behalf 24 hours a day, 365 days a year. Central station alarm systems are offered by such security firms as Honeywell, Dictograph, ADT and Wells Fargo. These systems are priced according to the size and complexity of the house and property (the basic burglary and fire system starts at about $1,500); there is a monthly charge of about $25 to pay for 24-hour surveillance. You receive value for your investment. For one thing, false alarms are intercepted before neighbors or police are alerted. A break in the perimeter protection sends a coded signal by telephone lines to the central station. A call back from a member of the agency staff determines whether the signal is false or real. Most such systems are programmed for medical and fire emergencies, as well as for burglary. A computer at the central station decodes the signal from your house and instantly indicates to an operator the emergency category.



Honeywell's alarm system panel monitors sensors in your home. If sensors detect break-in, system sounds alarm and a signal to a Honeywell station. Station's crew dispatches help immediately.

When the signal from your home is confirmed as real, the operator immediately relays the message to fire or police departments or, in the case of a medical emergency, follows predetermined instructions you dictate.

Should power lines to the house fail or be cut, the system in your home automatically switches to battery power (an advantage you can specify for a localized system). In the event telephone lines are cut (by a determined, veteran thief), that fact instantly registers at the central station, and police are notified.

2.) Buy and have installed a complete system protecting every opening on the house perimeter that includes electronic devices to safeguard large interior spaces, along with smoke and fire detection equipment. Such systems are produced by NuTone and Ademco, among others, and installed by home-security contractors for a total cost beginning at around $1,000.

When an alarm is set off, a pierc-

ing bell or siren sounds from one or more locations inside and outside the house. The outside alarm alerts neighbors who, by prearrangement, immediately dial the police.

Additional devices allow you to tailor the system to your needs. For example, components in NuTone's system include remote control devices that allow you to handle basic functions of the central control panel; an automatic telephone dialer preset to notify police, fire or medical personnel; a central switch to turn on all interior and exterior lighting and entry/exit switches that let you bypass a detector without activating an alarm or disarming the rest of the system.

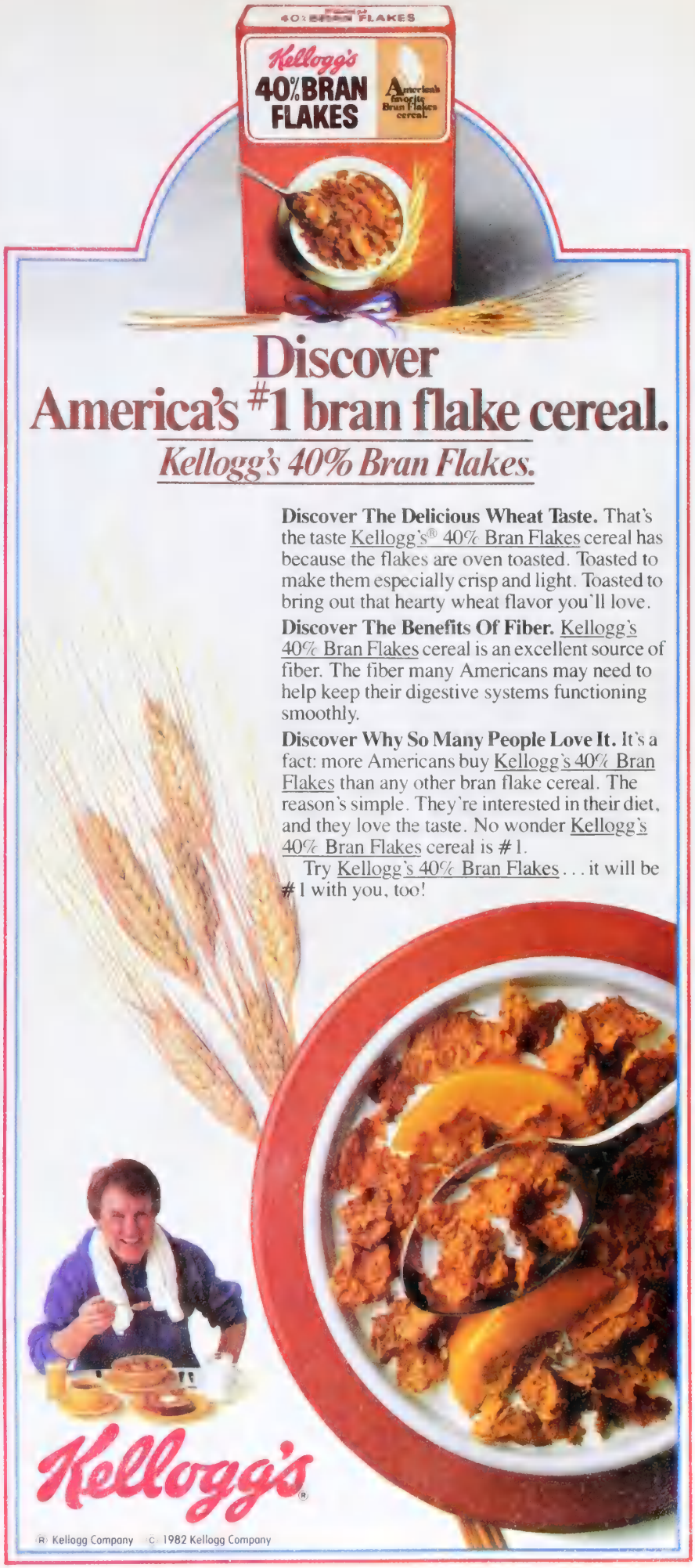
These are worthwhile systems. False alarms account for the largest drawback. No matter how careful you are, false alarms will occur. Someone will enter late at night and forget to disarm and reset the alarm. Neighbors become unfriendly when a bell or siren blasts them out of bed at 3 A.M. without cause. Nor are the police pleased to answer a taped phone message, only to discover that the dog broke loose from his pen in the kitchen and tripped an infra-red signal device.

3.) Buy one or more inexpensive devices to attach to doors and what you consider vulnerable windows. When a protected door or window is opened a crack, a local alarm sounds, presumably loud enough to scare off the intruder. While this approach may satisfy the requirements of an apartment dweller whose space has one or two entry doors and inaccessible windows, it falls short of good protection for a house.

Inevitably, the burglar will break and enter the window you considered safe or impractical to protect. If an alarm is tripped, it may scare a toughened crook temporarily, but if he judges the sound too weak to be heard by neighbors, he may enter and stifle the alarm.

For dealer recommendations, check with the Better Business Bureau, your police department and friends who have satisfactory systems approved by Underwriters Laboratories. The National Burglar and Fire Alarm Association will send a list of member firms in your area if you mail a self-addressed, stamped, legal-sized envelope to them at 1101 Connecticut Ave. NW, Washington, D.C. 20036.

(Continued on page 24)





Baker Furniture Linea Cara Collection



Palmyra vine over a solid base. The natural finish of this chair imparts a light, casually elegant look to the design. Distributed by Baker Furniture, the Linea Cara Collection designed by Karl Rausch is available through Baker, Knapp & Tubbs showrooms in the thirteen cities listed below.

A dimension of flowing motion is achieved in this sculptural form. Skilled hands lay long individual strands of the

Baker Knapp & Tubbs
A North American Philips Company

Distinguished manufacturer and distributor of fine furniture with showrooms in Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy and London

HOME SECURITY

Continued from page 23

Additional information on home security can be found in the following booklets. "The Honeywell Home Protection Portfolio: Honeywell Protection Services," PO Box 550, Burlington, MA 01803; "How to Protect Your Family Against Fire and Crime," free from Dictograph Security Systems, 26 Columbia Turnpike, Florham Park, NJ 07932; "How to Crimeproof Your Home" (Booklet 212), $2, from Consumer Information Center, Pueblo, CO 81009; "Plain Talk About Home Burglar Alarm Systems," $1, from The National Crime Prevention Institute, University of Louisville, Louisville, KY 40292.

Selecting a system calls for careful investigation. There are five key areas to be considered in "security shopping," according to Honeywell Protection Services:

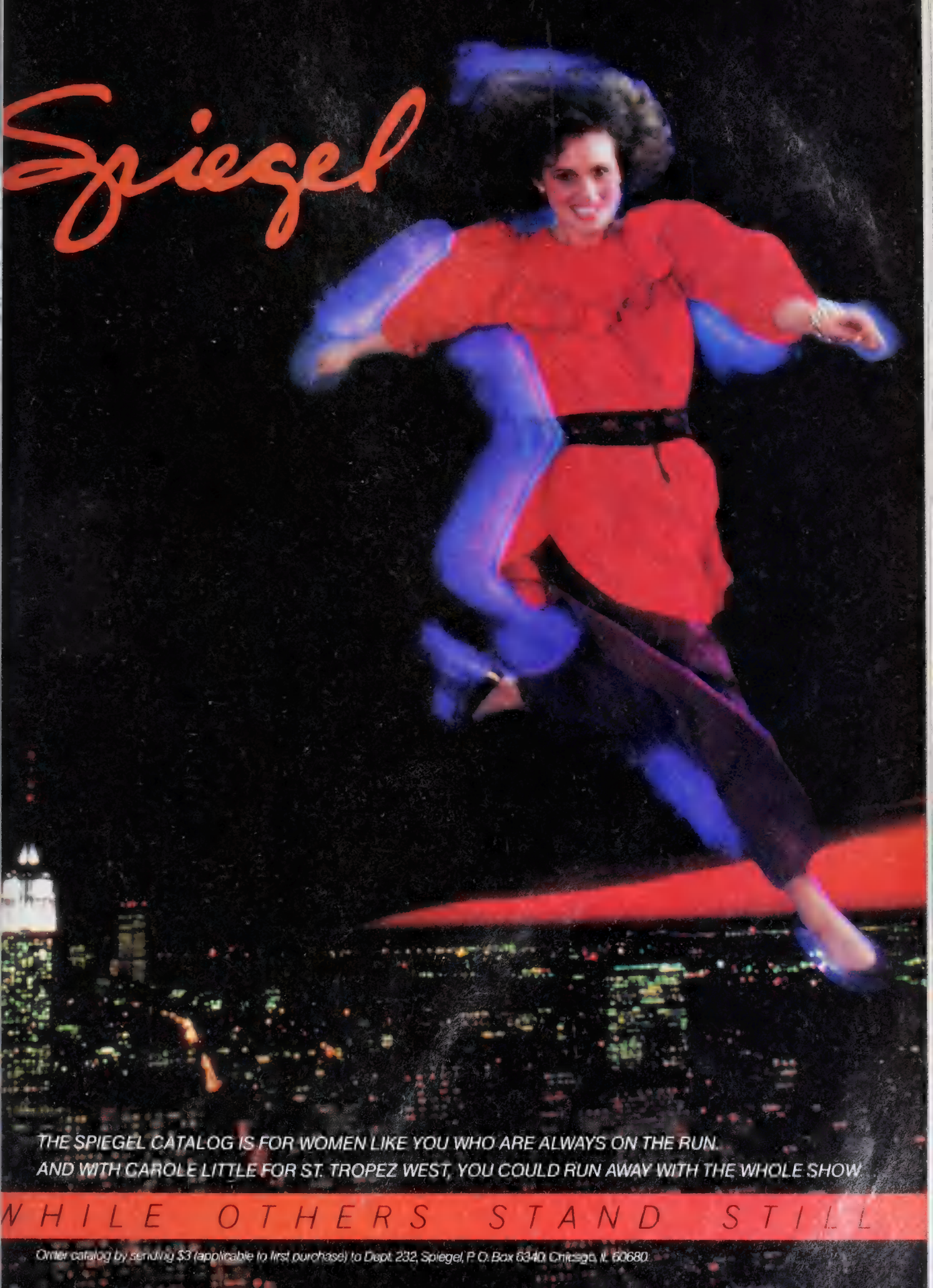
(1) What are the system's capabilities for burglary, fire and special protection such as medical alert or detecting high and low temperatures that could allow damage to a home?

(2) Is the home alarm system equipment approved by Underwriters Laboratories, designed and installed to fit the particular needs of your residence, and can it be monitored by a central station so alarms are under constant surveillance?

(3) Is the protection company well-capitalized to assure that it will be a viable business in the future? Is it established and reputable? Is it committed to bringing customers new advantages such as computerized alarm rooms in central stations and improved telephone alarm line technology?

(4) How will the system be serviced once installed? How large and how qualified is the service force?

(5) What is the security company's record locally? How many customers does it serve? Checking with the Better Business Bureau, friends and people who have experience with alarm companies and visiting the central station for firsthand observation of a system are also worthwhile.■


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With 100 dealers from 42 states, Star of Texas, sequel to the Heart of Country Show held in Nashville this spring, is an American country celebration. Dealers look forward to it for months, display their finest wares and sometimes even choose to sell prized personal collections. The show is a buyer's pleasure—with finds from $4 cookie cutters to $18,000 rare quilts—and an extraordinary barometer of collecting trends. What's changed in the American country world is that collectors are looking beyond New England and Pennsylvania to the rich variety of regional antiques, which, because they've been out of the limelight, are not only reasonably priced but are now being sought for their uniqueness and charm. Here are local collectibles that Star of Texas dealers have found—and that you might be able to discover in your area. •Regional pottery—in Texas, painted bluebonnet ceramics; in the Midwest, blue and white Sleepy Eye stoneware, decorated with Chief Sleepy Eye's head, originally a free gift included in flour sacks; in the South, glazed Catawba and Edgefield pottery. •Furniture variations: Virginia Hepplewhite, Texas pie safes and made-in-the-South-only hunt boards (used outside to serve dinner after the hunt), cellarets (wine coolers) and sugar chests. •Depression quilts of the '30s and '40s—still in many a grandmother's attic. •Decoys from local carvers. •Kitchenware—Shaker work buckets, tiger maple rolling pins and especially tin molds and utensils. •Prairie skirts (pioneer designer originals!) and antique clothing—particularly quilted petticoats and Irish crocheted dresses. •Pressed glass (poured into a patterned mold instead of blown)—many fine early pieces with pineapple, horn of plenty and strawberry designs are available for under $50. •Paper Americana—local advertising, signs, labels, greeting cards. •Architectural artifacts, from wooden window louvers to columns rescued from beautifully adorned old buildings. •Brides' quilts—all white sampler quilts that were done without color so as to show off stitching talent without distracting the eye.►



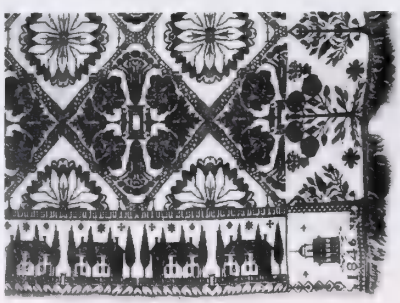


CATHERINE PHILLIPS











Finds from Star of Texas *(clockwise):* Spurs—signs of the mania for anything western, $500 to $1,500 from Ernest Hoodenpyle, Waters, OK. Wythe Co. pie safe with urn motif of Virginia's Pennsylvania German settlers, $1,500, Jack Ericson, Sanford, NC. Swirl-enameled tin agateware, late 19th century, $20 to $125, M. Finkel & Daughter, Philadelphia. The new post-quilt collectible: woven coverlets, this one from Indiana, $850, Eckert Antiques, Westfield, IN. Local Indian baskets—the one on the door woven by Louisiana's Coushatta Indians; others by Apache, Hoopa, Pima, $95 to $325, Calico Cat Antiques, Lafayette, LA. Local art: The mayor of Indianapolis by Jacob Cox, $2,500, Eckert Antiques, Westfield, IN.

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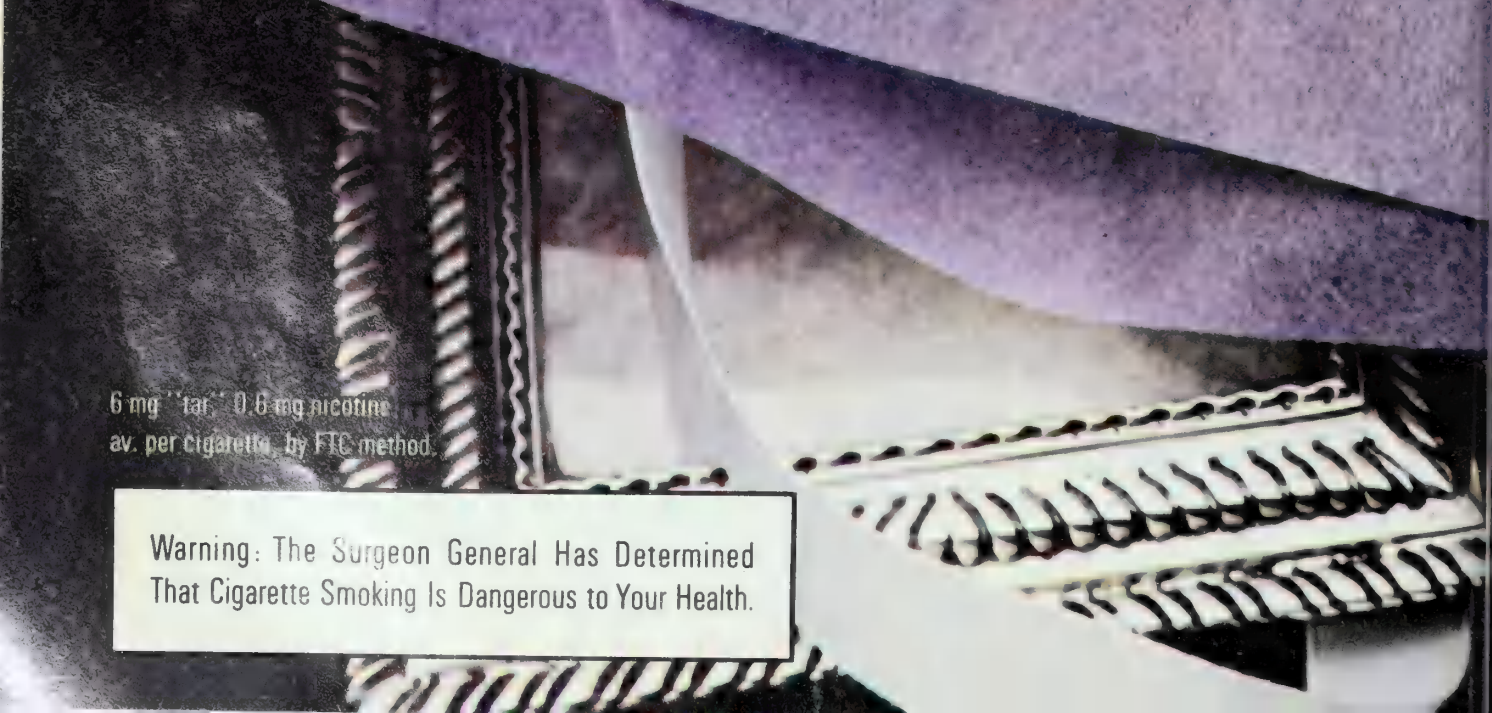


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SOME SERIOUS NOTES ON MOVING.

By Victor Borge

When you move, make sure your mail arrives at your new address right after you do.

The key is this: Notify everyone who regularly sends you mail one full month before you move.

Your Post Office or Postman can supply you with free Change-of-Address Kits to make notifying even easier.

One last serious note. Use your new ZIP Code.

Don't make your mail come looking for you. Notify everyone a month before you move.

USPS 1982

HB LOOKOUT

LATEST LAURA ASHLEY IN PRINT: HER DECORATING BOOK



LAURA ASHLEY LIMITED

For those captivated by her charming English prints, *The Laura Ashley Book of Home Decorating,* by Elizabeth Dickson and Margaret Colvin (Harmony, $25), is a welcome edition. A beautiful *and* practical book, its greatest strength is a how-to section that enables you to re-create special wallpaper and fabric effects shown in color photos. Instructions include fabric lampshades, duvet covers, slipcovers and dozens of unusual window curtains, shades and valances. Preview glimpse: *Above,* a floral stripe, cut from wallpaper, transforms ordinary cabinets; sew-it-yourself balloon shade dresses up the window; ruffled pillow shams were made to match the quilt. Table dressing idea: Top simple rattan with antique lace.



The house of the future: Will it be a geodesic dome as at the Knoxville World's Fair? Buckminster Fuller's dome *does* take one-third less energy than conventional houses—and, with a passive solar living room *(left),* back-up wood stove, wind generator, solar water heater and photovoltaic cells, it can be totally self-sufficient. But will we like dome living? Visit the energy house and see.

THE OTTOMAN'S NEW VERSATILITY

We first rediscovered the ottoman with modular seating when it became an instant way to make a chair a chaise. Today, designers are taking it one step farther to give traditional rooms modern versatility. Here's how: Set in front of a sofa, an ottoman is an extra seat that works as a coffee table, too (just add a tray for serving as Mario Buatta does). To keep a room free of chairs, tuck an ottoman under a piano or coffee table or use several as an unobstrusive way to link two seating areas, let guests sit back to back, says Barbara Ross of Dexter Design. A big change: scale—*below,* it's an island that designers Bob Patino and Vicente Wolf surrounded with chairs for compact party seating. Ottoman update: Add wheels. Sheer ingenuity: Sleeper ottoman with a bed inside.►



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HB LOOKOUT

WHATEVER HAPPENED TO SCANDINAVIAN MODERN? ITS MUSEUM QUALITY IS BEING CELEBRATED

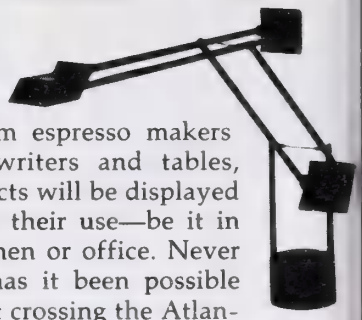


September is Scandinavian month in the United States. Between now and 1984, 22 museums will be hosting art, photography, textiles and design exhibits. But the area in which Scandinavian creativity has had its greatest impact is the home—with the gracefully curved furniture of the '50s. What was its tremendous appeal? The pared-down lines of modernism—with heart. Explains David McFadden, curator of the Cooper-Hewitt Museum's exhibit "Scandinavian Modern, 1880-1980" (in New York from Sept. 14), "Alvar Aalto and Marcel Breuer had similar goals—highly functional furniture. But Aalto rejected tubular steel and chose natural wood instead. Scandinavian design emanates warmth." Despite its universal popularity, it was eclipsed in the '60s by a new wave of Italian design—an aesthetic based on functional materials (plastic) and new concepts (stackable and modular). Yet Scandinavia's impact, as the current exhibit signals, is still with us—in our continuing love of natural materials and furniture with a handmade touch. **To see this month:** "Scandinavian Photography: The Frozen Image," Walker Arts Center, Minneapolis (from Sept. 14); "Northern Light: Realism and Symbolism in Scandinavian Painting, 1880-1910," Corcoran Gallery of Art, Washington, D.C. (from Sept. 8); "The Scandinavian Touch" (textiles), Fashion Institute of Technology, New York (from Sept. 16); "Art Now," Guggenheim Museum, New York (from Sept. 14); "Poetry and Ecology in Scandinavian Printmaking," National Academy of Sciences, Washington, D.C. (from Sept. 8). **To read:** *Scandinavian Modern, 1880-1980,* the Cooper-Hewitt catalog published by Abrams.



Above left: Bold graphic innovations, 1961, Marimekko print. *Above right:* Bruno Mathsson's 1934 Eva chair of laminated bentwood and hemp, $545 at Dux.

ITALIAN RE-EVOLUTION: DESIGN IN THE '80s



At the same time that we're reappraising Scandinavian design, La Jolla Museum of Contemporary Art in California is celebrating the ingenuity of modernism's new mecca: Italy. From espresso makers to typewriters and tables, 600 objects will be displayed to show their use—be it in the kitchen or office. Never before has it been possible (without crossing the Atlantic) to get such an overview of the Italian imagination. Two examples: Mario Bellini's tabletop can sit on two to four rearrangeable legs ($7,460, A.I.); Richard Sapper's lamp ($395, Artemide) takes functionality to new heights.■



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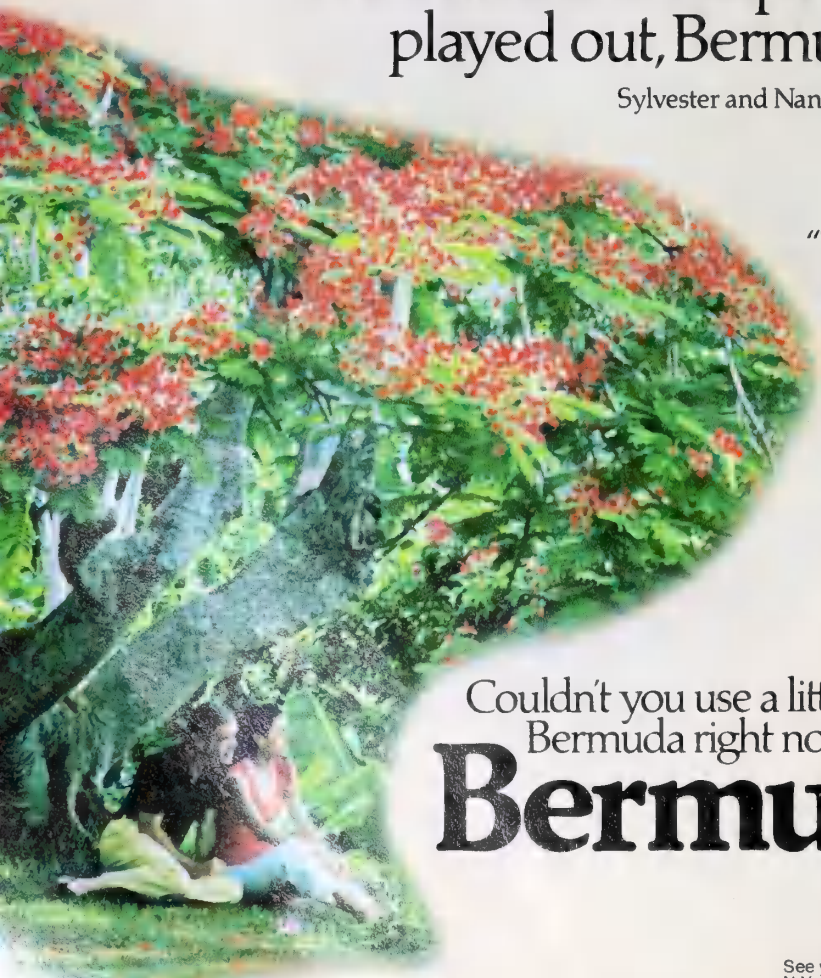
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TRAVEL

Santa Fe: America's oldest (1610), continuing melting pot celebrates rugged individualism against a background of astonishing beauty and urban growth

By MARIANNE TUTEUR

Defining the charm of Santa Fe is like trying to analyze the appeal of a woman who, without great visible attributes, manages to bewitch you forever. When you ask about her, people will say, "She's one of a kind; she has everything." Being one-of-a-kind makes Santa Fe the town it is, an environment where individuality rules and creative expression is the elixir of everyday living. It is also a place where three vastly different cultures—Spanish, American and Indian—live peacefully together, where the preferred style embodies the motto, Live and let live.



Acoma Pueblo, Stella Shutiva, made this black and white clay pot shown at Santa Fe East Galleries.

R. FALLER

There are no department stores filled with racks and racks of heaven knows what and no factories or production lines. Rather, it is in shops and boutiques, studios and galleries that you see, feel and touch the pulse of Santa Fe. It is here that gifted individuals from many walks of life find the atmosphere and acceptance conducive to the highly personal development of a great variety of works. Be sure to go with wide-open eyes because whether you browse through the town looking for beautiful clothes or unusual furnishings, know that at any time you may find a treasure all its own, a one-of-a-kind design.

And what would *you* be looking for? Museums, churches or galleries? Three hundred days of almost eternal sunshine at 7,000 feet? Snow-covered peaks, pink mountains or imposing, dark mesas? Do you want to fish, river-raft, ski, golf, hike or play tennis? Or skip a pebble across a stream? All of these delights are there.

Marianne Tuteur is a free-lance writer who specializes in travel in America.

On a recent trip to Santa Fe I stayed at La Fonda, the great old inn on the plaza downtown, at the end of the Old Santa Fe Trail. It may sound clichéd, but you can watch the whole world walk through the flagstone-floored lobby of La Fonda. Here you can get the best first sense of what Santa Fe is all about: Long-stemmed men in blue jeans wearing eternal Western hats, Indians in plaid shirts and beaded headbands, Sikh guards turbaned and bearded stroll by.

Walk into the plaza; visit the Palace of the Governors, the oldest public building in the United States. Beneath its shady portal, Pueblo Indians display their wares—pottery and silver—that are frequently attractive buys. In the Seña Plaza, formerly the hacienda of a great family, is today a lovely courtyard surrounded by offices and boutiques. Nearby, the Ancient City Bookshop is the place where lovers of New Mexican and Southwestern lore locate hard-to-find, out-of-print books. You might want to have a light lunch at The Shed . . . order #6, excellent blue corn tortillas. And a tiny lemon soufflé. On to Origins, a fabulous store offering textile treasures: jackets and coats made from cuddly Chimayo Indian blankets, irresistible party clothes, Ceil Swanson's soft-to-the-touch woven cover-ups.

If you aren't particularly interested in dressing yourself, there's plenty to dress your house: Christina Bergh's great wall hangings are outstanding tapestries depicting clouds and canyons. It's a good idea to bring fabric swatches from your own house so that you can order something spectacular made for you. At The Shop are handsome antique New Mexican benches and touching

(Continued on page 40)



Enduring architecture: adobe church in Nambe, New Mexico, preserves the indigenous building techniques.

DAVID KERN

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Continued from page 37

hand-carved, 18th-century *santos*. New, magnificently colored Navaho rugs can be found at Cristof's, and Charles David Interiors shows Robert LeMunyions' roughly hewn New Mexican pine blanket chests and tables. At Southwestern Spanish Craftsmen, good copies of New Mexican and Spanish designs are shown as well as handsome, heavy wooden doors—a Southwestern tradition. Ask to see the headboard that combines good woodwork with the famous tin stencil patterns of Angelina Delgado Martinez, a third-generation specialist in unusual chandeliers, sconces, frames and other decorative metalwork. Tin was the "silver of the poor," and it was frequently combined with hand-painted glass or fabric.

Canyon Road vibrates with talent and creativity. Almost every house contains a gallery, studio or boutique filled with beautiful things. The Fenn Gallery is a sumptuous place—paintings by Georgia O'Keeffe at $1,000 a square inch!

Santa Fe is famous for its summer music festivals. The Opera Festival runs from July 3 through August 28 and architect John McHugh's fabulous Opera House soaring to the heavens will be the sight of the newly commissioned and much-awaited premier of George Rochberg's opera, *The Confidence Man*, based on Herman Melville's novel. Enjoy the tenth anniversary of the Santa Fe Chamber Music Festival from July 11 through August 16.

This year's schedule includes concerts and recitals, lecture performances, symposiums of American composers, performers, critics and scholars and the ever-popular open concert rehearsals.

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Continued from page 40

convent, enjoy *pollo adobo,* chic breasts baked in *adobada* sauce w mushrooms, green peppers, onil and sour cream served with Spar rice and *posole* beans. The chile *rell* at Josie's are particularly good, should you, for one day, long fo *grande cuisine* without a trace of ch make a reservation at The Co pound. Its Lutece-like atmospher the setting for excellent French f in exquisite surroundings desig by Alexander Girard.

At certain times of the year, In an rites continue to be an import facet of Santa Fe's life. While f quently these ceremonies are open to the public, when they the great festival regalia comes of hiding and with it come hundr of feet stamping the Pueblo groun In most cases public ceremon combine indigenous Indian ri with Christian celebrations. Be s to ask at your hotel's front desk f listing of the dates of important dian ceremonies. You will want plan your daily doings in Santa around them. Write the Santa Department of Tourism for schedule.

The Shidoni Foundry in Tesuc has an impressive outdoor sculpt show. Here, on 13 acres of op land, a surprisingly eclectic group sculpture is amassed. A few mi away in the studio of Ben Orte the famous wood-carving artist, y can watch him work on one of St. Francis statues. For a view of whole Española Valley, lunch Rancho de Chimayo.

Trout fishing is also big busin here. To go fishing in the cl mountain streams, you drive up Pecos along the Pecos River, passi trout hatcheries and fishing cam watching little boys cook their ca over a campfire.

Talking about pueblos—the m impressive, best preserved one is miles north of Santa Fe, in Ta

(Continued on page 1





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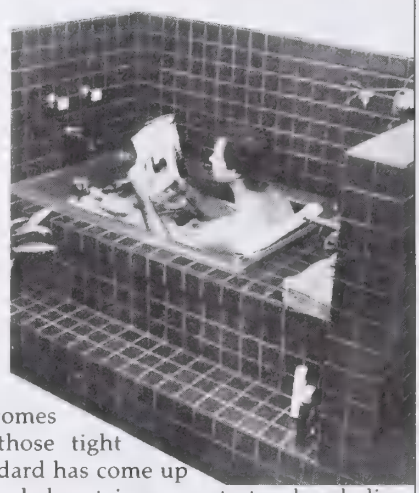
DESIGNING TODAY'S BATHROOM: PUT YOUR PRIORITIES FIRST

The bathroom, its decor too long relegated to the merely functional, is gaining a new and exciting flexibility. With a little imagination, you can now make it as unique and personal as any room in your home

By JOANNA BROWN

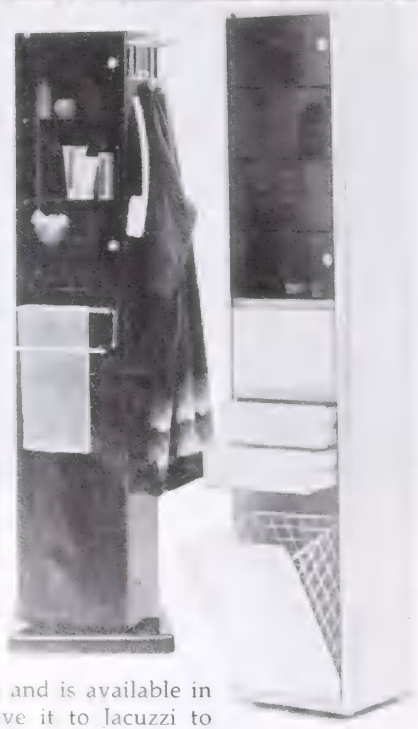
SHORT ON SPACE?

The common image of a whirlpool bath conjures up a generous reach of space; not so for this latest introduction, The Greek *(right)*, from Kohler. Of durable acrylic, the tub is a mere 48 inches long, making it ideal for areas once restricted to shower dimensions. Its 22-inch depth, however, permits deep soaking in comfort. It comes in 14 colors. . . . For those tight corners, American Standard has come up with Spacelyn, an enameled cast-iron countertop bowl slim enough to slip into a 20-by-12-inch opening.



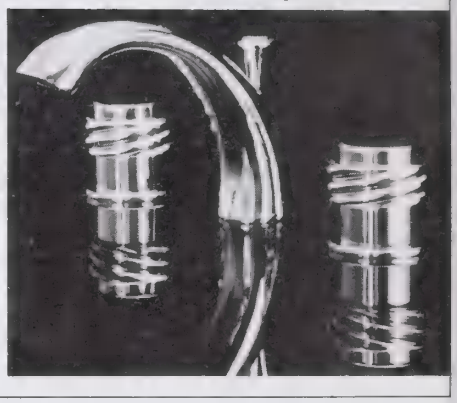
IN TRANSIT?

An ideal combination of portability and practicality is the new rotating storage column *(right)* from the San Francisco firm of Landsberg & Associates. Designed by Carlo Urbinati and featured in the Hastings Il Bagno collection, the column is constructed of polyurethane over wood and equipped with a full-length mirror, two drawers, smoked-glass cabinets, a hidden laundry basket, robe hooks and towel bars. It swivels on a base approximately 20 inches in diameter, is 71 inches high and is available in seven colors. . . . Leave it to Jacuzzi to come out with a truly portable whirlpool bath. The Cambio, a portable spa that plugs into a standard 120-volt, 20-amp circuit, fits through standard doorways so you can use it outside in warm weather and take it along when you move.



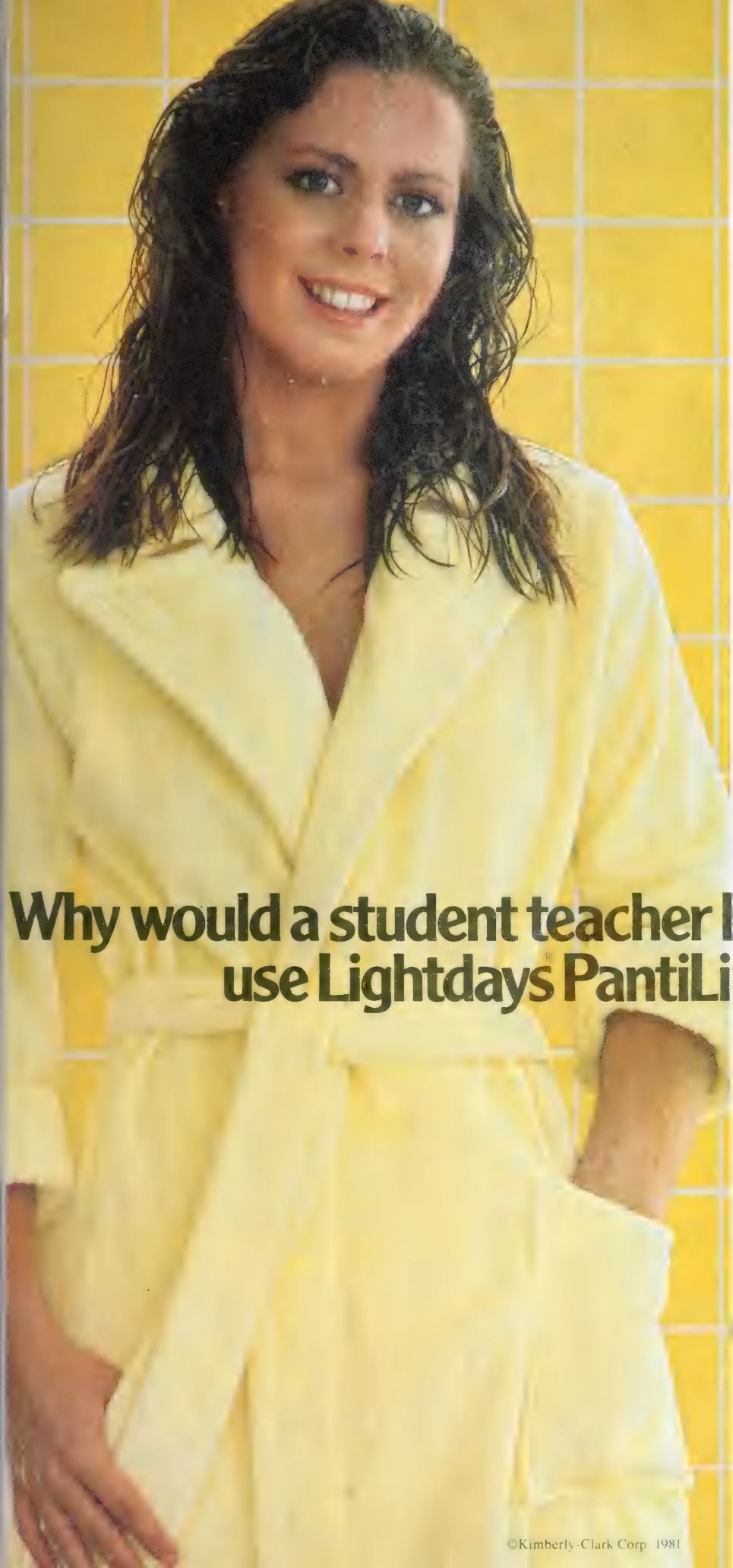
LOVE LUXURY?

Kallista—Greek for "most excellent, most beautiful"—is the newest distributor of deluxe bathroom accessories. Based in San Francisco, the year-old company prides itself on combining the very best European design, craftsmanship and quality with American specifications. Some of its faucet sets look more like jewelry than hardware as, for example, the gold-plated trio *below* reminiscent of Cartier's rolling rings. Another innovative grouping offers a center ring in a variety of roped, ribbed or plain styles, available in crystal, hand-carved ivory, custom-colored enamel or the simple elegance of silver on gold. . . . For centuries marble has been viewed as the sine qua non of the luxury bathroom, and this year Kohler has brought the marble look to vitreous china by means of a permanent decal process. This marbleized china is available on toilets, as well as on pedestals and countertop lavatories. . . .Often it's the little touches that add the final polish, for which we can now be grateful to Terraillon, who has just introduced a bathroom scale in a marble finish. Trim and sleek, the scale is available in beige or gray.



NOSTALGIA BUFF?

Until recently, the bath's functional nature has made it difficult to create a look that was anything other than standardized; no matter what accessories or wallcoverings one used, the choice of fixtures was limited. Now, however, style options are increasing. Take the Vintage toilet from Kohler, for example. An old-fashioned type, its tank suspended on the wall with a chain pull and open piping, it is available with an oak wood-tank (plastic lined for moisture protection). . . . If you're looking for accessories or hardware in either Colonial, Provincial or Georgian style, the Heritage collection from Broadway Supply has a seemingly endless selection. One of the most appealing is a simple four-spoke faucet in pure white porcelain with "hot" and "cold" lettered in black. . . . What has more power to evoke the past than the aromatic scent of potpourri? Rigaud of Paris, long famous for fine scented candles, has recently brought out an exceptional blend that will create a rich and evocative ambience for any nostalgic bathroom. The ingredients include orange peel, rosebuds, rosehips, hibiscus, lemon verbena, coriander, lavender, juniper berries, cloves, blue malva and red poppy—a refreshing mix of citrus and spices.



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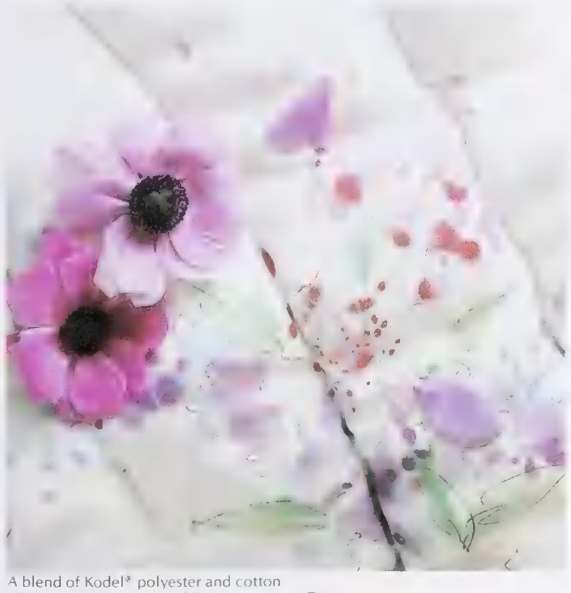
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WINDOWS: RETURN TO ROMANTIC

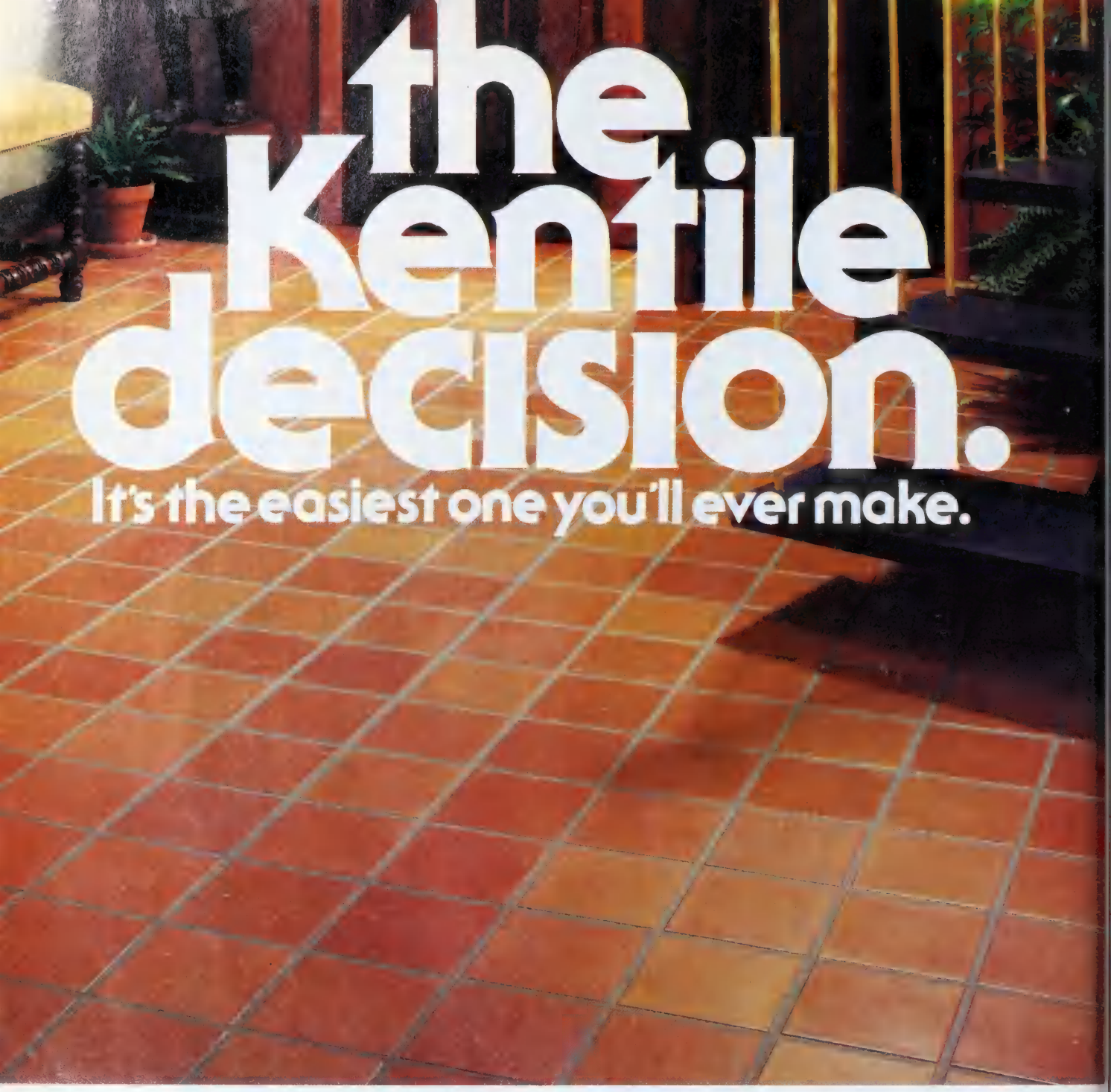
New windows can profoundly influence design

They let in light, deliver a scented spring breeze, put you front-row-center for constantly changing scenery and collect solar energy. Windows do it all, and newly added they become a commanding part of the presentation a house makes. Architects are rediscovering the charm of double-hung, bay, bow and half-round windows. They are specifying the kind and placement that vastly improve a residence for living and at the same time significantly reshape the exterior—turning drab into pure delight. Better yet, the investment you make in new window designs is modest indeed when measured against the improvement in the appearance of the house and the pure pleasure daylight brings inside, considering the effect of a handsome new window. Window replacements are, in fact, among the most sought-after home improvements today report members of the newly formed National Association of the Remodeling Industry, an amalgam of the National Remodelers Association and National Home Improvement Council.



© PETER AARON/ESTO

Dappled light, as from leaf-spawned shadows, plays over classic forms within impressive space of a Fire Island, N.Y., summer house—impressive more by volume than by spread. Light cascades from many sources, all a part of ordered symmetry and carefully planned purpose. An engaging blend of traditional and contemporary fenestration is a dominant part of this design by architect Peter Wilson for himself and his wife, poet/gardener Martha Peitzke. On the left wall, industrially divided glazing above and glass doors below open to an atrium garden that becomes a periodically growing and waning work of art for its owners. From almost any point inside this house there is close communion with nature.►



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A LIVELY FARMHOUSE REVIVAL

Aptly placed period windows help retain its simple origins

Two-over-two-light windows remain an ordered visual element in the original two-story portion of this enlarged and updated Concord, Mass., farmhouse *(right)*. In measured steps across the facade of the new north wing *(below right)*, carbon copies of the older double-hung windows underline the "natural architecture" wrought by a long-ago carpenter/builder.

Architect Peter Forbes of Boston, at first hired to redesign the kitchen, was soon busy on additions and changes for the current needs of the new owners, a family of five.

Forbes designed new wings to the north and south of the main structure, planned three steps below and to the rear of the existing house. This resulted in the large wings rightfully giving the house center stage and, away from the street side, carving a semiprivate U-shaped enclave on the generous rear deck addition. Inside, this concept initiated a variety of levels that define spaces and permanently erase the mundane.

The north wing is, in fact, a private suite for the parents. On the mid-level, below the sleeping loft and steps down from the main house, is a wood-stove-warmed study. The stove backs up to the upper half of a lower-level closet. The closet, double-door wide for storage, functions as well as a space divider.

Taken as a total, windows on the wings are a marvelously delicate balance of history, aesthetics and needs. Quarter-round windows on the north wing embellish the idiom, while they bring daylight to separated spaces within. West-facing sky windows in the roof of this wing and a single roof opening on the south present an ever-changing view of sun and moon without disturbing the rural flavor of the total structure.

Window placement plays an important role. For example, one quarter-round window opens to the master sleeping loft at a point close to floor level, reinforcing the sense of the loft as an aerie. ►



© PAUL FERRINO

Transformed and expanded for present-day needs, this Massachusetts farmhouse *(above)* carries with it clear echoes of the past. Color, shape and retention of window styles, cupola and early century simplicity soften changes.



© PAUL FERRINO

Silhouetted against waning daylight *(above)*, the new north wing spills its inner light through windows familiar to an earlier American age. Architect Peter Forbes carefully chose window styles to enhance and balance the exterior appearance and simultaneously enrich the interior environment.

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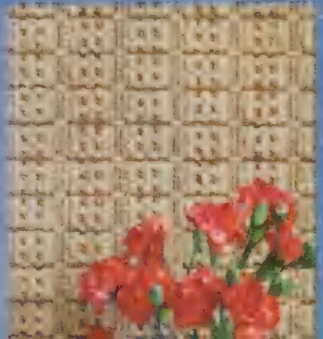
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A LIVELY FARMHOUSE REVIVAL

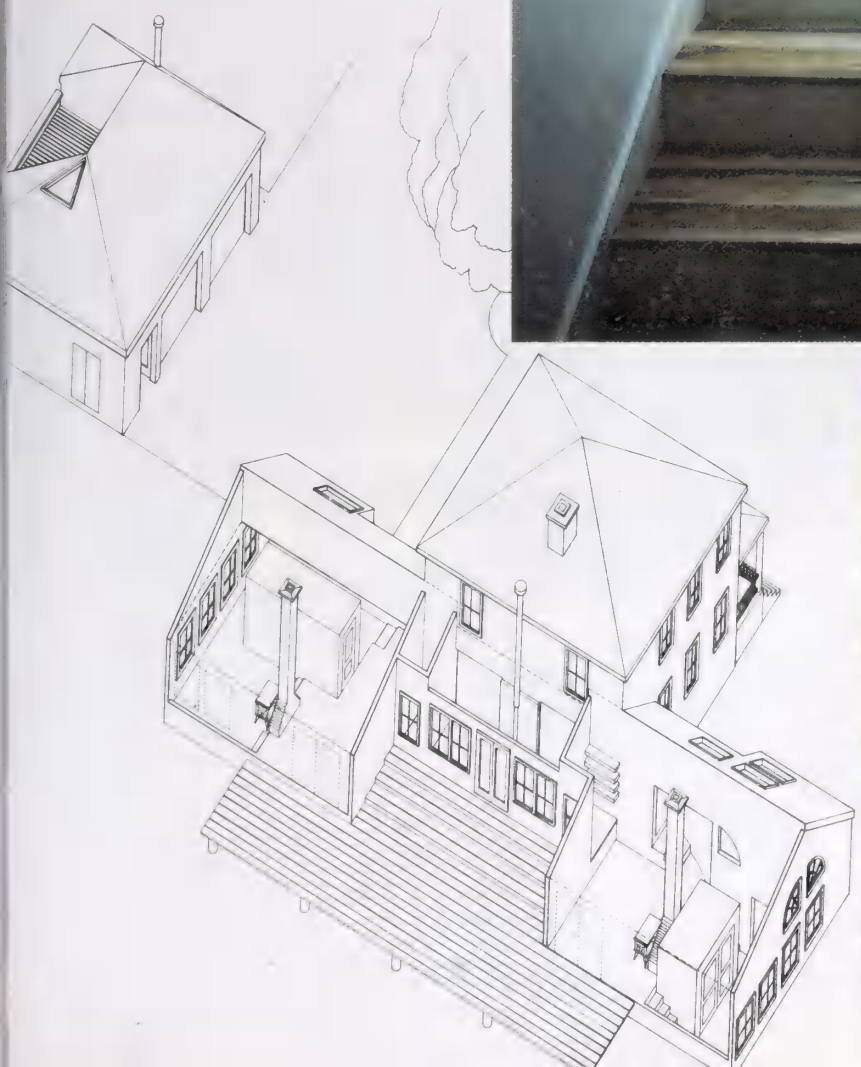
"Our choice of windows was dictated in part by a desire to accent interior forms with natural light," said David Tobias, associate architect on the project with Forbes, who was in Rome at the time of the interview. "Of course, the choice was weighted by the exterior composition and a need to complement the original design," Tobias added.

While windows are perhaps the most important means of blending old and new elements, other unifying forces are at work: narrow-lap siding in a traditional fawn color; white trim; gray-green shingles; and the physical presence of the new wood deck.

Finished pine paneling on the new ceilings contrasts in a fresh, natural manner with white walls and oak floors. Dashes of color in area rugs, fabrics, a few favorite paintings and flowers please and direct one's eye through the interiors. The house is a fitting match for its verdant site.►



© PAUL FERRINO





Hawk's-eye view of the house *(left)* shows new position of garage/studio, relationship of new wings and original two-story house. Roof windows and quarter-round sash seen from the street side *(above)* are in view from the opposite direction *(top photo)* inside the parent's sleeping loft. Partition opening repeats the window shape, overlooks studio, below which is the master bath.

THROUGH A GLASS GRANDLY

Before your window, seasons change. Black branches finger a dark sky in winter, sprout spring's fresh green to turn to summer's shadow and shimmer, then burn a golden red in fall. Behind your window, light is life. People and pets, forms and colors adopt a thousand variations to the eye as sun moves from dawn to dusk, softened by clouds or replaced by moonlight.

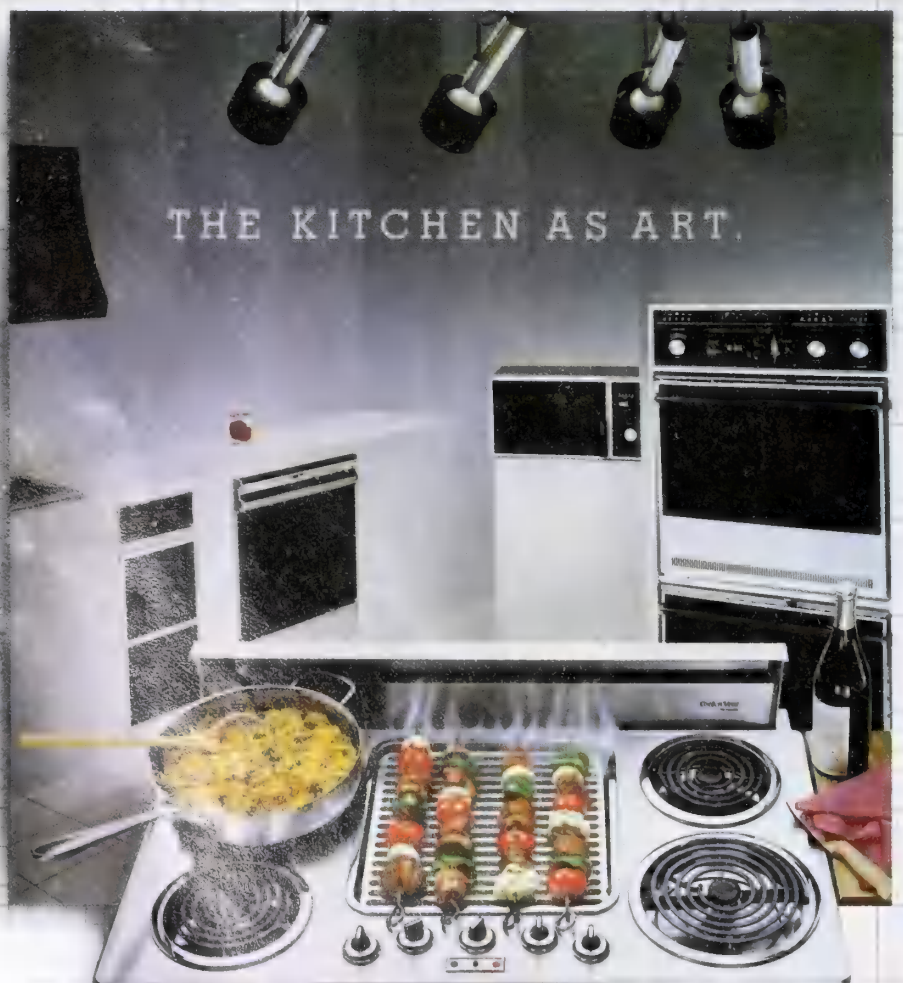
A house opened with new glazing produces a new spirit within. Even tied by stringencies of an energy-short age, architects are finding ways to alter and add windows. (An over-reaction to heat loss from windows clouded this issue during the late 1970s, as you'll discover on page 65.)

A dramatic two-story window addition to architect Peter Forbes' own house *(right)* is a telling transformation of a sturdy but not memorable house in the Boston area. Now present inside is a wonderful play of light and shadow, plus a remarkable new feeling of space. ►



© PAUL FERRINO

On architect Peter Forbes' own residence, new glazing converts humdrum brick to a form that invites the eye to linger, savor and stir one's imagination.



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THROUGH A GLASS GRANDLY

An ideal balance between the exterior appearance of windows and the resulting interior light through those windows is the aim of any good designer rethinking a house—not simple to accomplish, but eminently satisfying.

Of course this is a decision in which you will be intimately involved, since you and your family will be the beneficiaries of this change. An architect's advice is particularly useful, because he/she is trained to know not only what design possibilities exist but also what new windows will offer and how much they will cost, making your decision easier.

WINDOW STYLES

Window is a multifaceted word. To prairie settlers, a window was little more than a small rectangular cut in a log wall, protected against rain and raids by working shutters. To early New England settlers, a window was a twelve-over-twelve-light sash (the appeal for which has lasted to this day). Twentieth-century architecture released glazing from its formal limitations, and now glass is used in forms that complement the total design. Two superb examples at *right* illustrate the new horizons for windows—as clerestories, doors, panels and entire walls. In both these houses, an engaging natural surrounding made the generous use of glazing reasonable for the sake of visual pleasures, and apt because both views are to the south, giving the glass a second function: passive solar collection.

In more traditional settings, a bay or bow window or French doors are considerations for light-passing qualities and design enhancement. Where openings in a wall are difficult to make or inappropriate, skylights could serve your purpose. Many factors are, in fact, involved in the window-selection process; here's a brief analysis of the window additions most often chosen for their specific assets:

- **Fixed glazing.** Available in any shape and virtually any size, with the admonition that as the dimen-

(Continued on next page)



PAUL FERRINO

Twelve-foot-high window wall is a bold stroke for a view of gentle slopes and the southern sun in this trim house designed by Boston architect Jeremiah Eck for his wife and himself. Oversized door maintains the module set by windows. Above heavy beams: a passive solar system.



NORMAN McGRATH

Clerestory windows accentuate the division between the fireplace wall and cedar-clad beams in this elegant Long Island house designed by Neski Associates, New York. As the wall ends, glazing soars to the peak, affording a moving view of surrounding woods. Glass doors on left lead to a wood deck.

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REMODELING

THROUGH A GLASS GRANDLY



Bow window *(right)* arches into scenery beyond, enlarging the living area of this house and shaping a delightful, contemplative space. Bow is formed with fixed sash and opening casements with traditional wood grilles inserted. Seven-sash bow is largest prebuilt unit made.



Box window *(right)* helps distinguish a townhouse. Box projects eight inches and requires its own sloped roof. Center sash is fixed, while units on either side are double-hung. Extended sill inside is deep enough for a small window seat.

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Bay window *(above)* is the style most often chosen to improve interior daylighting. Prebuilt unit is wood.

sions become larger, so too must the glass thickness, which raises the cost. Fixed glazing has the best record for energy conservation, since air leaks are not so common around a well-set frame.

• **Glass doors.** While not strictly windows, sliding glass and French doors are chosen quite often to open a living or dining area to the outside and function, therefore, as a window *and* door.

A two-panel sliding glass door contains one moving and one fixed panel and in stock sizes fits openings from 6 to 10 feet wide. A three-panel door features two fixed and one movable door (whichever one you want) and ranges in stock widths from 9 to 18 feet. A four-panel unit has two movable doors and suits spaces from 12 to 20 feet.

(Continued on page 62)

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Two French doors fill openings from 6 to 8 feet, and both doors operate. When three doors are put in place, the center unit is generally fixed. And four doors open as two separate pairs. Three doors will fill spaces from 9 to 12 feet, and four from 12 to 16 feet. There is also a new French door module that opens completely, accordian-style.

• **Bay windows.** Extending beyond the plane of the house, a bay (and bow) window encourages more daylight to enter the same space and improves ventilation when both side panels open and close. The center panel of a bay window is usually not operable.

Bays fit openings ranging from 5½ to 10 feet wide and extend floor space inside from 14 to 20 inches, an area left open by some and filled with a window seat by others. Bays today are prefabricated and simply drop into the space opened by a carpenter. Bays larger than 10 feet wide are custom built.

• **Bow windows.** A bow is made up of same-sized windows laid out on an arc extending from the house. As a rule, half the sash opens and half is fixed, although you can order other combinations. Prebuilt bows contain from four to seven sashes planned for openings from 6 to 14 feet. Stock bows extend floor space inside by a maximum of 14 inches; custom installations by up to 2½ feet.

Bays and bows stocked in the lumber yard, glazed and ready for installation, range in cost from around $600 to $900. Ordinarily, two people can break open an existing wall, frame it, drop in the window unit and close it up in three days. Multiply three days by two people by eight hours times the hourly rate in your community to estimate the labor charge.

• A **boxed window** consists of a sash on a parallel with the plane of the house, pushed out from that plane by a distance of 3 to 12 inches. Side panels are finished in decorative wood trim and molding. This type of window requires its own roof.

• **Skylights.** Stock skylights range from 16 inches to 10 feet square and are produced in rectangular conformations, as well. Construction techniques now exist to custom build a skylight in virtually any shape conceivable, some with motorized slides to open the skylight for optimum air circulation.

For modest-sized skylights, installation could be completed in a single day.

Standard skylights are sold for fixed or operable mounts. One relatively new form is rectangular, pivots at the window midpoint and resembles a sidewall window without a meeting rail. Skylights too high off the floor to reach are opened with a special pole, or electrically—for an additional $200 or so. Prices for uninstalled skylights begin around $50 and run as high as $1500. Most popular styles are priced in the $200 to $300 range.

(Continued on page 65)





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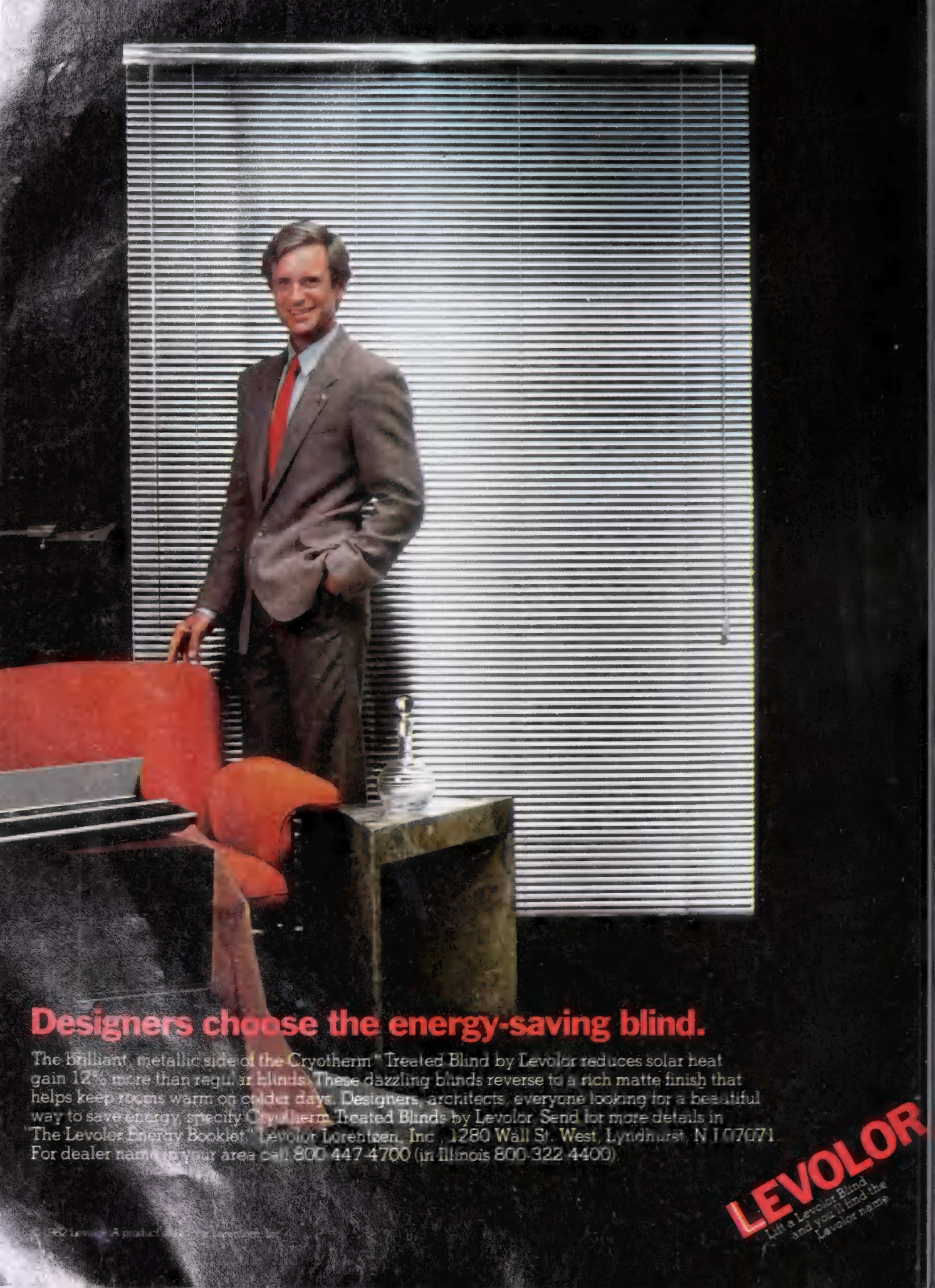
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THE ANATOMY OF A WINDOW



Blend of a bay and box window is the newest offering from Andersen—perfect setting for a window garden.

Few of us are much concerned with the construction of a window (until a pane breaks). The reason is simple. A window is purchased, intact, from building supply depots and dropped—glazing, sash, jambs, header, sill and frame—into a wall opening. Though installing a window isn't quite as elementary as it sounds, the work is a far cry from the laborious trimming, cutting and fitting required of 19th-century craftsmen. Moreover, the window itself is different.

Windows now are better constructed by companies far more informed of the needs a window must satisfy. For instance, new prebuilts are designed to fit more snugly in the frame—an effort to reduce air infiltration. The old rope and pulley system of weights for double-hung windows has long since given way to tension slides, and a sash is fitted more often today with insulating glass (two layers of glass separated by an air space and sealed around all edges with heat). The trapped "dead" air reduces heat loss in winter, heat gain in summer. Within the past five years, all major window manufacturers have developed triple-glazed windows as well.

Wood and aluminum remain the two materials most often used for frames. Wood, a natural insulator, is clad in some cases with vinyl and in other versions with aluminum coated with heat-applied enamel to reduce the need for periodic repainting. Unclad wood windows nearly always arrive at the job with a prime coat applied. All quality aluminum windows now feature a "thermal break"—a strip of vinyl or similar heat-loss block inserted in the aluminum frame, which by itself is a poor insulator.

Steel-framed windows are not protected by a vinyl thermal break. Chosen for its durability, steel is still selected for factory windows and a variety of urban apartment dwellings.

The solid vinyl-framed window, the baby in this industry, is an improvement over the first of this type introduced a decade or so ago. There remains among contractors some concern over this unit's resistance to air infiltration and its durability over the long haul. *(Continued on page 69)*



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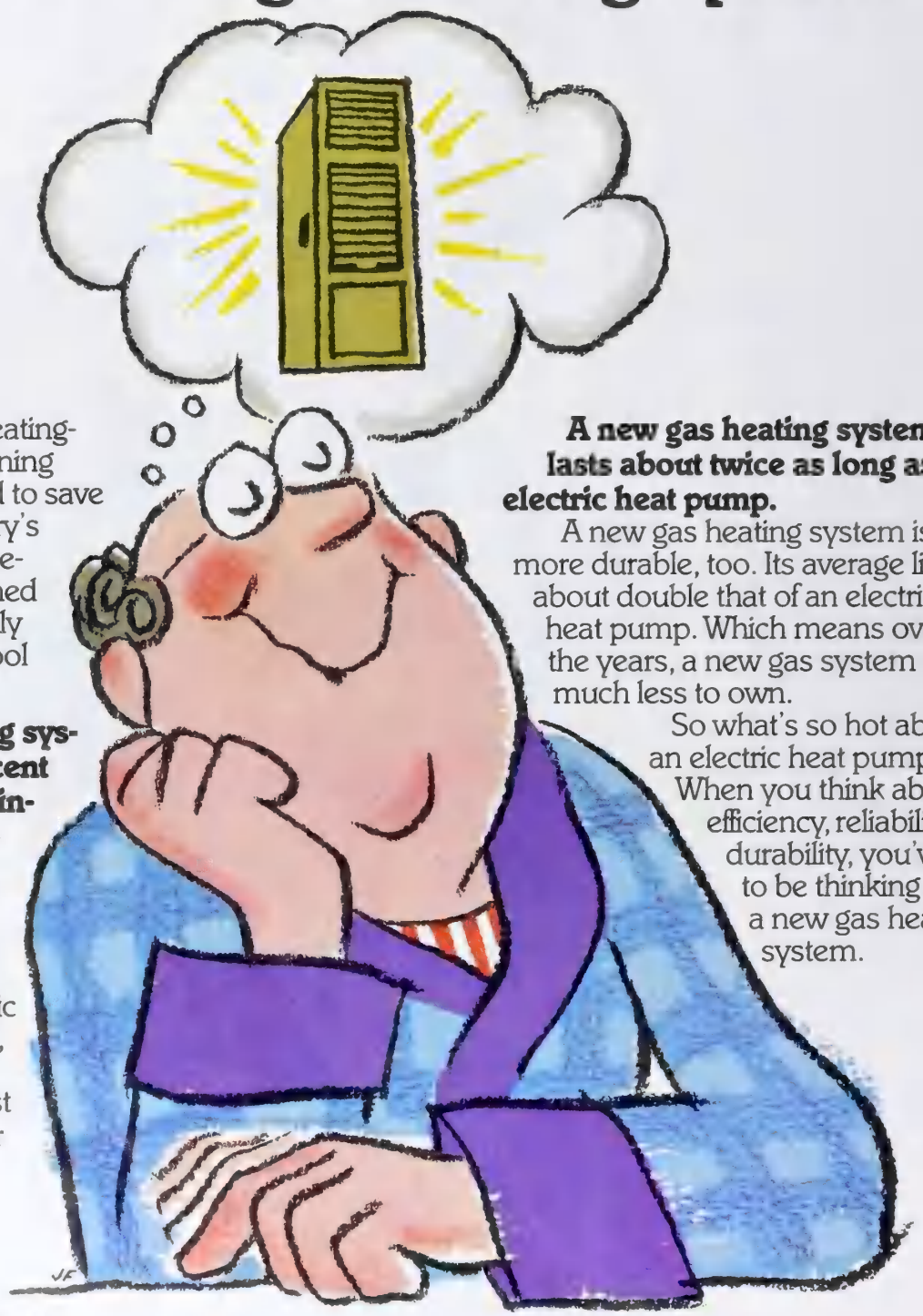
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Betsy Palmer, Television, stage and screen star, knows that the Duraclean absorbent foam takes the soil OUT . . . doesn't simply wash it deeper as do-it-yourself and other methods do. That's why Duraclean is recommended by so many carpet and furniture manufacturers.

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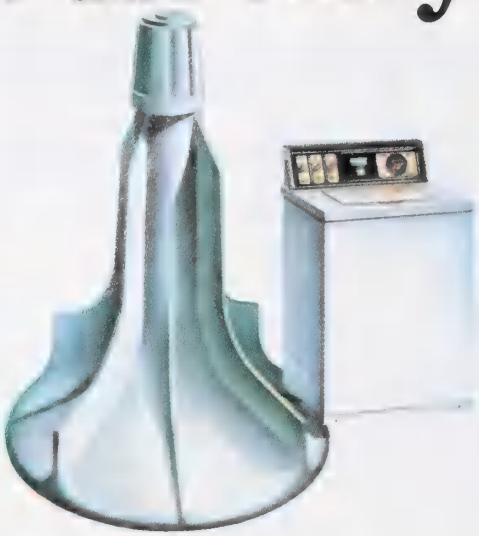


Betsy Palmer watches her furniture fabric become flower-fresh and clean with colors revived. There is no wear from scrubbing.



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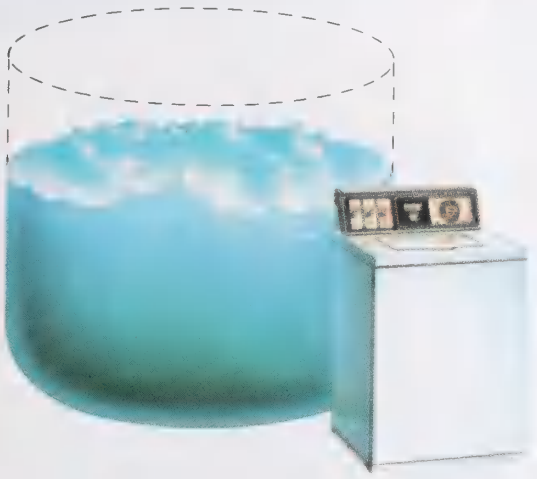
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Speed Queen's
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Another part of the story



Speed Queen energy saving washers require fewer gallons per load than most other washers. The lower the water usage, the lower your water and energy bills.

The complete story



Here it is. The washing machine we've built for you. Equipped with the finest features and backed by the longest warranties around. We admit it's expensive. But when a machine is built as well as a Speed Queen, it's worth every penny.

Speed Queen®
Built for all it's worth
A Raytheon Company

REMODELING

THE ANATOMY OF A WINDOW

Window types

Familiar to everyone, *double-hung windows* grace openings in more U.S. homes than any other type. Their straightforward operation was an invention before settlers came to our shores.

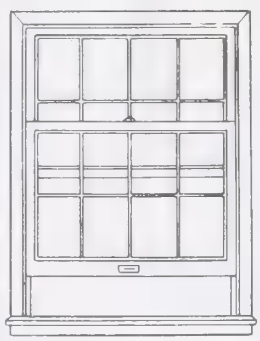
The upper and lower sash open to allow a circular flow of air through a room and close to lock at the center meeting rails. New double-hungs are weatherstripped at the factory. A single-hung window features one fixed and one opening sash.

Of the four basic types, *casement windows* are most effective in preventing air infiltration, because of compression latches. A hand crank at the sill turns out the sash, shutter style. Less expensive casements push out and are pulled back by hand.

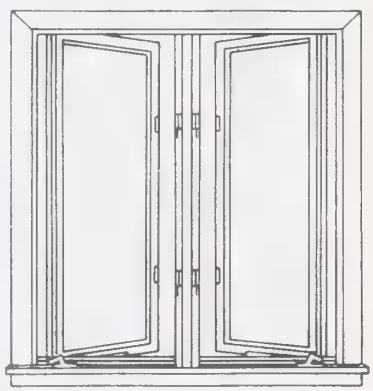
Casements offer the advantage of trapping breezes from three directions. However, it's unwise to leave open a sash during a storm with very high winds—too much of a strain on the connecting metal arm.

Somewhat less expensive than other types, *horizontal sliding windows* were virtually standard equipment for houses rushed to completion following World War II.

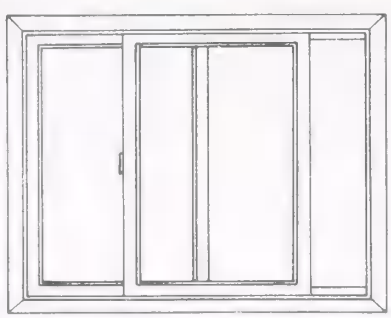
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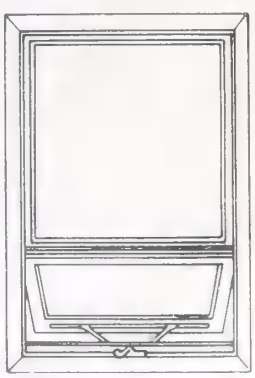
Double-hung windows today often feature removable grilles and tilt-out sashes.



Casement windows latch at two points on the center post, crank out on a single arm. They are the first choice for a bow window.



Horizontal sliding windows contain one opening sash, as a rule, with lock centered on the meeting rails. Sliders are often double-glazed.



Awning-window has weatherstripping, opens on two arms scissored out by a crank.

Ugly, leaky, drafty windows put your valuable home in a poor frame of mind. Replace them! With the windows that stay beautiful and weathertight regardless of time exposure.



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REMODELING

THE ANATOMY OF A WINDOW

Their use has declined somewhat, but the unit remains a serviceable alternative, especially in spaces where a larger window would be out of place or difficult to reach, as over a kitchen sink.

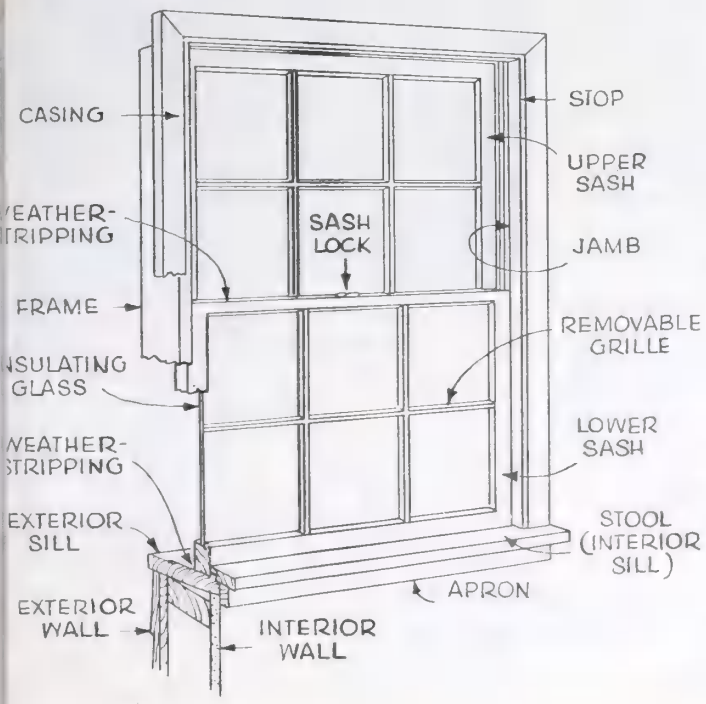
Awning windows combine the thermal advantages of fixed glazing and the ventilating properties of a push-out window. As design elements, awning windows are often favored by architects for their clean lines and contemporary appearance.

In the past five years, a new phenomenon has come onto the scene: the replacement window. This is a window sized to precisely fit the opening in which your present drafty window rests. For a reasonable cost, you order the old one out and a replacement in, almost as easy as buying a new living room armchair to replace a worn, inherited, overstuffed monster. The installation of a single window takes less

(Continued on page 73)







Replacement window *(above)* represents the fastest growing segment of home improvement in the United States today. The concept is simple: An old, rattling, drafty window is removed, frame and all, then replaced with a prebuilt unit made to energy-saving standards. Replacements are made with wood units, as here, or with aluminum sash. Sketch *(left)* shows how a window fits the surrounding wall.

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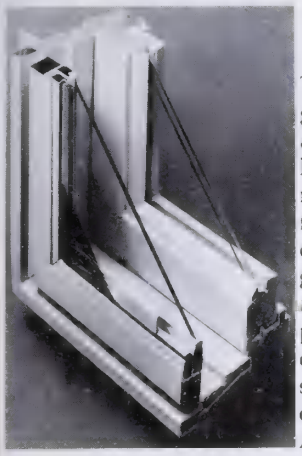


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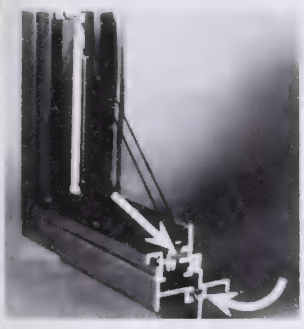
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Triple glazing against heat loss takes many forms. This double glazing plus a single panel is an optimum solution offered by Andersen.



Aluminum window makers fight heat loss with a "thermal break," a heat blocking strip of vinyl in the frame.

than half a day. Best of all, the new one is produced to meet high energy-conservation standards and improves appearance 200 percent. Windows, as an element in the total energy-conservation picture, have been maligned in the past. Although you are far more aware of cold air on the inside surface of window glass in winter, the two biggest enemies of your efforts to save heat are uninsulated ceilings or walls and out-and-out leaks through cracks permitting air infiltration.

In fact, a well-fitted, double-glazed window facing south, with proper roof overhang protecting you from summer sun, is on balance a plus, not a minus. For, through this window in winter flows "free" heat, directly from the sun. The trick is to store the heat. Do so with floors of ceramic tile, brick, slate or stone or with solar storage equipment, such as fluid-filled cylinders.

Regarding air infiltration, an area sensitive to heat loss is around each window and door in your house. Have these minute cracks filled (or do the job yourself) with one of the new acrylic copolymer caulking compounds. These flow on easily and last as long as higher priced silicone caulks.■

Editor JOHN H. INGERSOLL

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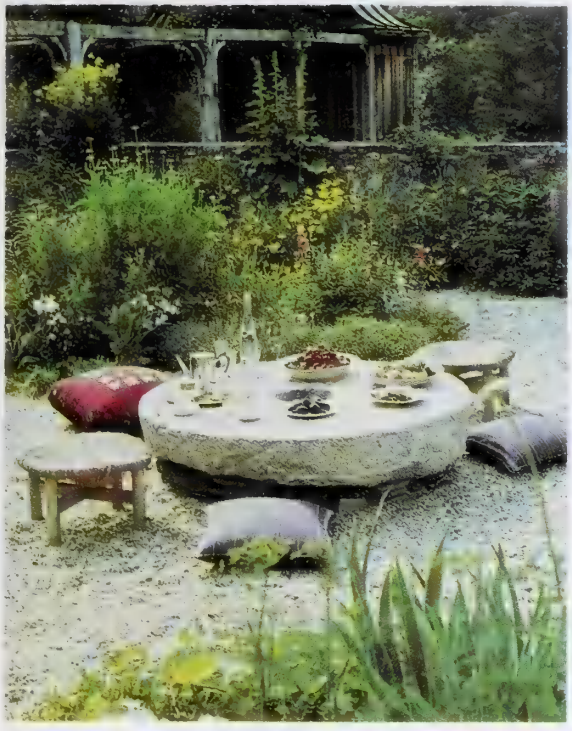


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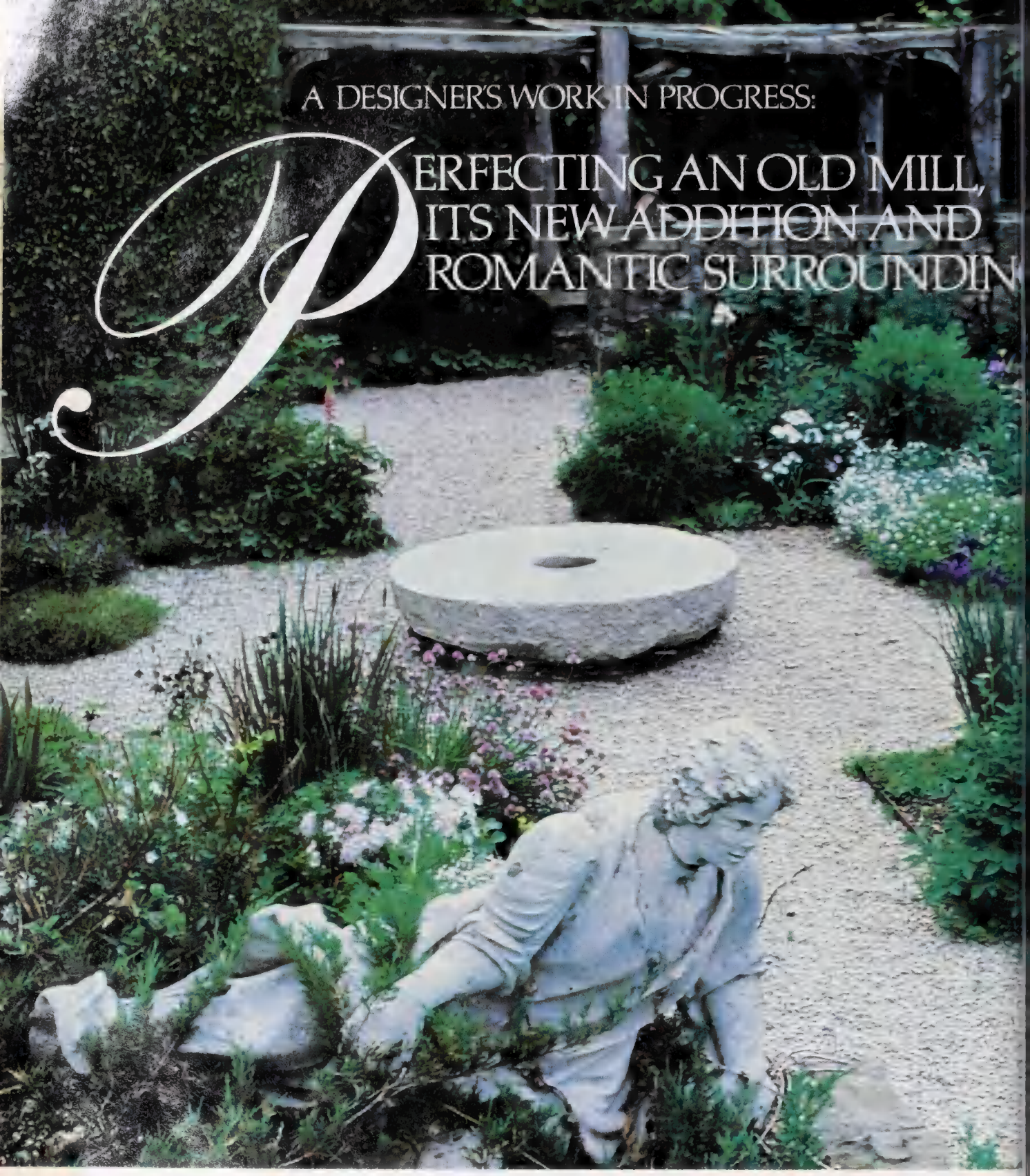
PERFECTING AN OLD MILL

On the bank of a millstream in the Hudson River Valley, interior designer David Whitcomb patiently creates a harmonizing complex of vintage stone, modern steel and secluded gardens. The old and new buildings, with their contrasting exterior materials and interior proportions, create visual excitement. More contrasts: A walled garden feels as sheltered as an interior space and a large living room/studio does not feel like a room at all with garden vistas flooding in through glass expanses. Attributing credit for his idyllic home to the setting and original building, Mr. Whitcomb says, "When I first saw the mill, it was surrounded by elms and was extremely romantic"—but in fact he has conspired with nature to create this paradise. Twenty years ago he built stone terraces near water level—the better to see the wooded bank opposite and to hear the water falling over the dam. The addition, built several years ago when Whitcomb moved to the country permanently, is sheathed in dulled stainless steel to create a contrast to the stone of the mill, but its shape—an echo of traditional barns—does not intrude on the serene landscape.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A DESIGNER'S WORK IN PROGRESS:

PERFECTING AN OLD MILL, ITS NEW ADDITION AND ROMANTIC SURROUNDIN



With its formal plan and informal planting, David Whitcomb's flower garden is a splendid American version of the English cottage garden. Geometric in design and structure, it is planted with a glorious profusion of flowers, plants and herbs—whatever appeals to the owner's discerning eye. "This garden is constantly being changed," says Mr. Whitcomb, for whom the color, texture and shape of each leaf are just as important as the bloom of a flower. "If a plant's leaves do not contrast enough with those next to it, I take it out." Located between the mill and the stainless-steel "studio" (although built long before the addition), the garden offers the greatest possible contrast to the naturalness of other outdoor areas. "I wanted to differentiate it with geometry and color," says the owner, who further emphasized the separation of tamed and untamed areas with a three-and-a-half-foot-high stone wall.







Above: Flowers are white, blue, lavender, pale yellow, with accents of pink and deep red. Pebbles from Connecticut were imported for their color—slightly deeper than the millstone, which is now used for picnics or before-dinner drinks. *Far left:* Lupine, candytuft, bleeding hearts, coral bells in foreground. *Left:* Dianthus behind Siberian iris.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









The feeling in this light, airy room is one of being outside. The glass expanses are so wide and the ceiling so high that the room seems to disappear, allowing daylight, greenery and gardens to rush in from both sides and meet in the middle. David Whitcomb moved to the country partly for the joy of seeing what nature is doing all the time. With architects David Morton and Thomas Cordell he designed this room, the addition to his mill, so that he could see it as much as possible. Through glass doors on one side of the room, he can view the colorful geometry of the courtyard garden; through glass doors on the other side, which form a shallow V, he can look out across a small pool to the lush banks of the stream and upstream to the dam. The contrast between geometric and wild spaces is most dramatic here *(see plan below)*.

The owner says, "If you want to feel what nature is doing all the time, you must be in a room that is fairly serene. It can't be busy." The room, which he calls his studio and where he spends most of his time, is composed almost entirely of furniture and colors that harmonize with the landscape. Floors and beams are red oak, bleached to a pale cream; walls and sloped ceiling are covered with raffia in almost the same shade. One large sofa and another, which can be divided into sections, are slipcovered in white canvas. The gleaming dark wood of two antiques—a round George IV table and a Régence commode—makes striking accents in the light room, as does the shiny black cotton on two Louis XVI armchairs. The drafting tabl and rectangular glass-to table, sometimes used fo informal dining, are M Whitcomb's own designs.

Almost all the furniture some on wheels, can b easily moved, and Whit comb rearranges the furni ture seasonally to get th best views.

The serenity of the stu dio reflects Whitcomb' growing interest in what i *not* occupying a room. "Th space and the quality o light are becoming mor important to me than wha is placed in a room. O course you must put i something, because a roon is defined by its contents."

The lofty, soaring shap of the room's interio shows precisely its exterio shape, which Whitcoml wanted to mirror the out lines of some nearby barns This classic shape, the wa the stainless steel ha weathered to a pewter col or and the way an existin stone wall was incorporat ed into the landscape de sign keep the additio from seeming like a intrusion. ►

Inset opposite: Mr. Whitcomb's drafting table, mounted on heavy casters, overlooks the entrance garden. *Left* (starting from the top): Water from a small pool trickles over the side and into the stream. Flowers silhouetted against the entrance door to the studio. A sluiceway runs along the wall behind which the addition was built. A corner of the pool.







PERFECTING AN OLD MILL

Although the exterior of David Whitcomb's mill, with small windows and stone walls, gives some hint of the interior spaces, the juxtaposition of the airy studio and the small, cozy rooms is more dramatic than would be expected.

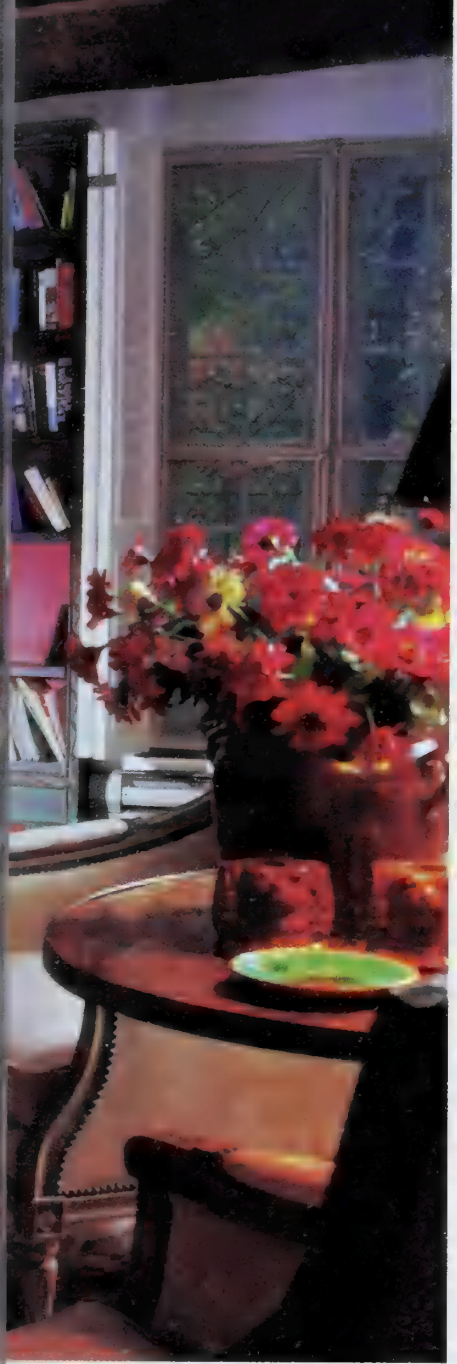
"When I first saw the mill, I felt I was stepping back into the last century," says the owner, who preserved this feeling when he made it into his weekend retreat. Although he converted the dilapidated exterior clapboard walls to stone (found in pasture walls in the area), the interior posts, ceiling beams and floor levels are original and give the three floors their early-19th-century proportions.

The small-paned doors and windows that were installed are in keeping with these proportions. "I knew right away what structure I wanted for the mill," says Mr. Whitcomb, "but the interiors have evolved over the years. If you are interested in design and have the opportunity to express what you feel about the spaces you live in, then those spaces will change as you change."

The shapes of the rooms have not varied much, but their functions have (the present library/sitting room was once his weekend study), and their furniture and architectural details have been lovingly added to, modified and rearranged for almost 20 years.

Of the two bedrooms on the top floor, the guest room has not been transformed at all, but the master bedroom has changed radically. The posts, beams and paneling around th fireplace are all that remai of its original appearanc Parchment-colored pair covers walls and ceilin once papered in a blue an white flame-stitch pattern and the furniture is muc simpler.

Of the three fireplace built when the centra chimney was installed, th one in the library ha the most elaborate man tel—French 18th-centur marble. The bookshelve were added later and ar embellished with a ribbo design that was painted b Robert Jackson.►





Above: A dhurrie rug in pastel colors lightens the library, where French doors on three sides open to tiny balconies. The English regency sofa and modern tufted chair are both upholstered in glazed cotton so heavy and so polished, it looks like natural leather. *Above right:* The owner designed the simple iron bed frame to accommodate a tufted, upholstered headboard he had owned for years and that is wonderfully comfortable for reading in bed. Hangings of unbleached muslin are tied to the frame with muslin bows. The crocheted coverlet was handmade by a woman in the area. *Right:* Library table was painted in a basket pattern. The chair, in the Chippendale style, is probably English. *Far right:* The 18th-century French boiserie mirror above the library mantel reflects ceiling beams and the opposite wall.











ERNST BEADLE

From the beginning, the owner liked the romantic location of his grist mill as much as the mill itself. Set on the bank of a stream that had cut a deep gorge, the windowless building was in a position to have glorious views of the opposite bank—a steep slope with even more wildly lush trees and evergreens than the mill bank. In converting the mill to a house, he gave the second-floor library and the ground-floor dining room French doors opening to this view, and, later, when adding the studio, he designed it with a window overlooking the stream.

Although the mill was working as recently as 1939, the building was in poor condition, and a great deal of imagination, as well as loving care, was needed to turn it into a weekend retreat. There had never been interior walls—simply three open levels—and the exterior clapboard walls were past the point of saving. Whitcomb, who had always wanted a stone house, decided to have the walls rebuilt using stone from pasture walls on the mill land and others in the area. He found a mason who was just as painstaking as he and who later built the courtyard and green gardens leading from the drive to the studio.

During conversion, the owner preserved not only the original three levels (dividing each one into the rooms he needed) with wood-beamed ceilings but the mill wheels as well. The waterwheel, made of iron and dating from the late 19th century, needed some repairs. The interior wheel, which turned the millstones, is almost exactly as Whitcomb found it and now dominates the hall on the ground floor of the mill house. The sluiceway, which once brought water from above the dam down to turn the wheel, was diverted to run along the tall stone wall outside the studio and also to fill the pool just below the green-and-flagstone garden (*see plan, page 78*). From there it spills back down to the stream. This quiet trickle is only one of the sounds filling the house. Water falling over the dam and rushing down the gorge makes delightful background music to all activities. "In winter everything becomes silent," he says. "One of the nicest things about spring is hearing the water again."

The stream, which can be heard all over the house, is most noticeable on the ground floor, where French doors open from the dining room to the two-level terrace. The lower level, at water's edge, is one of the owner's favorite places to dine. The upper level has a small table for quick meals.

Indoor dining offers a feast for the eyes as well as Whitcomb's wonderful meals, (often created with fruits, vegetables and herbs from his own garden). In the dining room the mill wheel is a visual delight, and original posts and beams, handcut of oak around 1800 when the mill was built, create sculptural elements on the ceiling and between rooms. The oval, drop leaf table, a Whitcomb design, is also made of old wood, taken from a barn on the mill land. Bleached and sanded, but with many scars still visible, it makes a wonderful foil for the formal Louis-XVI-style armchairs upholstered in pigskin. Painted several times before, the chairs are now terra-cotta, to harmonize with the tile floor, which the owner chose because he wanted it to "look used and old—not as if it is polished every week."■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Opposite: The fireplace, one of three installed during the mill's conversion, is less formal than those on the upper floors—in keeping with the rustic atmosphere created by the heavy beams. *Left top:* A view from the hall (with the mill wheel) into the dining room. Because the door leading to the terrace was inserted between the original beams, it is unusually low. A Welsh dresser stands under the window. *Second from the top:* Flowers in one of the pottery crocks Mr. Whitcomb collects. *Third from the top:* An American dumbwaiter from around 1830 can accommodate almost a whole meal on its four tiers. Antique wine rinsers hold carrots and celery. *Left below:* The waterwheel with a small stone terrace beside it. From here steps go down to the stream bank. Mr. Whitcomb replaced some of the wood spokes, but the wheel itself is old.



RUGS: A WORLD AT YOUR FEET

From Rich Orientals to Classy Rags

An area rug can be the all-important investment that gives a room its decorative focal point

Area rugs—a wonderfully broad delineation including all carpets that cover floors partially or generously—are what some of the best-dressed floors wear today. In fact, area rugs are the contemporary means of warming up both bare and fully carpeted floors, in terms of color as well as energy conservation.

"The first thing I think of when I see a stretch of solid-color wall-to-wall carpeting is covering it—at least some of it—with an area rug," says Bob Denning, of Denning & Fourcade, the prestigious interior design firm perhaps best known for tasteful all-out opulence. "Adding an area rug to a room," Denning continues, "is one of the simplest ways to add charm."

But when confronted with a bare room—an empty "canvas"—"the first things I am concerned with are fabric for the walls and a rug for the floor. These are the starting points for me." Rugwise, his tastes embrace a wide spectrum, from "non-Oriental" Orientals (Eastern rugs done in Occidental colors) to new versions of handwoven rag rugs.

"Old Turkish rugs tend to have the colorations I'm after," Denning notes. "After all, Turkey really was a mixture of East and West, and rugs were produced there for the American, French and British markets, done in ice cream/sherbet hues. This palette is much easier to live with than the 'grandmother reds and blues' often associated with Oriental rugs, though this genre was quite lovely in the 17th and 18th centuries. These rugs are still beautiful," he concludes. Serving as examples to prove his point are the Orientals that grace the floors of the Frick Museum in New York City.

Speaking of history, if the rugs at Coury Rugs, Inc. could talk.... They can't, of course, but William Coury can—and does, with enthusiasm and knowledge of the old, handmade rugs from all over the world that he buys and sells to serious collectors, museums and those simply looking to cover a floor in timeless good taste.

After musing, "They don't make them like they used to," Coury goes on to explain that "old rugs are mellow in color. They've acquired a certain patina. That's what makes them so desirable—along with their various histories and, of course, fine craftsmanship." What makes a rug museum quality? "Rarity is the important element," he notes, "as well as the overall condition of the rug."

Coury believes the "investability" of a rug has as much to do with the state of the economy as with the rug itself. Still, he points to rug categories that have "more than held up" over the years: "19th-century needlepoints from England, Russia, France and Hungary are always in demand; they're scarce." He warns, though, that many of these are not in satisfactory condition. "They're too dried out; the canvas is too brittle." Some old ►



The splash-of-floral motif of this new handmade Portuguese needlepoint (36 stitches per square inch) is traditional; the black field lends contemporary charm and interest. Wool, 4 by 6, from Saxony Carpet.



Besides having exceptionally clear yet soft coloring, this c. 1900 hooked rug from New England is characterized by its border—something not usually found on a rug of this type. Wool on burlap, 3.9 by 6.3, from Coury Rugs.

CHRIS CALLAS



The detailed floral pattern of this new Indian needlepoint (144 stitches per square inch) is reminiscent of an old French Aubusson. Wool, 5 by 6; Saxony.



Clear, crisp colors and lively motifs distinguish the finest examples of Louis Philippe-period (1860–70) Aubussons. This one, in wool, 4.4 by 5.10, from Coury Rugs.



The bouquets of "fresh," natural-looking flowers on this rug from Bessarabia (a district under Rumania until World War II) are unusually brilliant. C. 1895, flat-woven wool, 7.2 by 8.5; Coury.



Made in squares and then pieced together, this English needlepoint rug, c. 1855, is particularly desirable because of the strong pastels and pale background. Wool, 5.9 by 6, from Coury Rugs.

This ice-cream-colored handcrafted rag rug from Portugal won a Roscoe Award for design. Unlike most rag rugs, this one is wool. In various sizes and colorings, from Harmony Carpet.



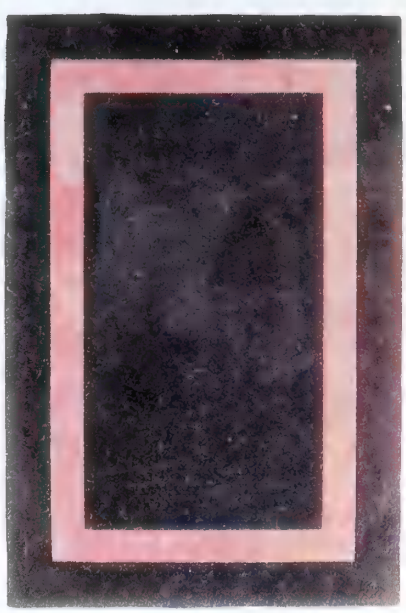
This very rare French Aubusson, c. 1845, is a serene composition in pastels. The interspersing of silk highlights adds to the design's depth—and the rug's value. Wool with silk, 5.10 by 6, from Coury.



Reminiscent of a polo blanket, this clean-cut rug is a custom weave—made to order in numerous color pairings, out of nylon or wool pile, from W & J Sloane.



Handcrafted in leather, suede and pigskin, this Portuguese-made Wild Leather rug is a deep-pile play of texture and tone—a true contemporary. 6 by 9, from Harmony Carpet. Other colors and sizes also available.



These rugs—from $55 to $40,000—act as starting points in a bare room, artwork on a plain floor

English needlepoints, Coury points out, were made by church parishioners—in individual squares (quilting-bee style) then sewn together—for cathedrals. In terms of rarity and desirability, needlepoint rugs with light-colored backgrounds—ivory in particular—top the list. The reason is simple: These pieces are easier to work with when decorating a room.

"Tabriz, Heriz and Sarouk rugs—all Persian, all old—are also good investment considerations," Coury adds. Moving down to the scatter and runner sizes, he cites Kazak, Kouba and Shirvan—all districts in the Caucasus region.

But first and foremost, "you've got to be in love with the rug," he says. From there, "you must look at its condition: Is the rug too worn, stained, touched up with paint to reinforce faded color? Does the piece lie flat on the floor?" It helps, too, Coury adds, to have a reputable dealer who is willing to "put his cards on the table and point out anything that might be wrong with the rug."

How do you find a good dealer? Museums and auction houses sometimes give out referrals. And then there's word of mouth.

Denning believes the top auction houses provide a wealth of material concerning art/investment rugs. "The catalogs are well done and informative," he stresses. "You really can learn a lot from them." Sotheby Parke Bernet, for instance, has six rug auctions a year—and each has a catalog with projected prices that is followed up, after auction, with a final list detailing what each rug actually fetched. (It's $60 a year to subscribe; write to Sotheby Parke Bernet, Subscription Dept., PO Box 5083, FDR Station, New York, NY 10150. Upcoming rug auction dates: October 30 and December 18.)

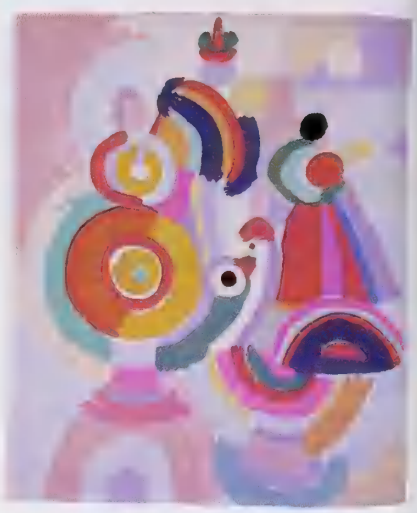
As a designer, Denning stays away from the middle ground. "If I'm not looking for a fine, 'important' rug, I go for something in sisal or rag. In fact, I'm using lots of rag rugs now. My Italian clients, in particular, are fascinated by them because they lend a provincial, rural feeling while being truly American." Sometimes Denning buys several small rag rugs and has them sewn together—"almost like a patchwork quilt, a medley. These are rugs to buy for practical use; they are not investments." Finally, according to Denning, rag rugs are "effective in almost any room. . . . Some of them are as beige as can be!"

In particular, he's enthusiastic about the choice of rag rugs at Conran's, a store that also has a mail-order catalog. In general, he cites Conran's as an excellent source for reasonably priced rugs. What you find there, he explains, is a marvelous handpicked selection of low-priced imports, in contrast with the department stores, which tend to assault the shopper with too many things. "I could do whole houses with rugs from Conran's," Denning quips.

Saxony Carpet, a company that sells wall-to-wall carpeting as well as new and antique area rugs to interior designers and architects, offers custom-made rag rugs from Finland, which can be crafted in any color scheme. "Delivery time for these rugs is usually under eight weeks," says vice-president Paul Gottlieb, ►



Designed by architect Michael Graves, this 8-by-10 post-modernist fantasy is a strong art/design statement—perfect in a stark, clean-lined environment. From a limited edition, in wool, made to order in custom colors, from V' Soske.



Almost one of a kind—only three were made—this colorful piece was handwoven in Portalegre, a Portuguese city famous for its tapestry technique. The abstract design is a copy of a 1915 gouache by artist Sonia Delaunay.



A classic in its own right, this sheepskin Flokati, from Greece, is ultimately neutral and wonderfully furry. 2.5 by 4.5 (also available in 5.5 by 8.5) from Conran's.



This homespun Berber, made in Germany, is heavily textured of roped and looped yarns—in characteristic browns—the perfect complement to sleek furniture. Wool, 6 by 9, from W & J Sloane.



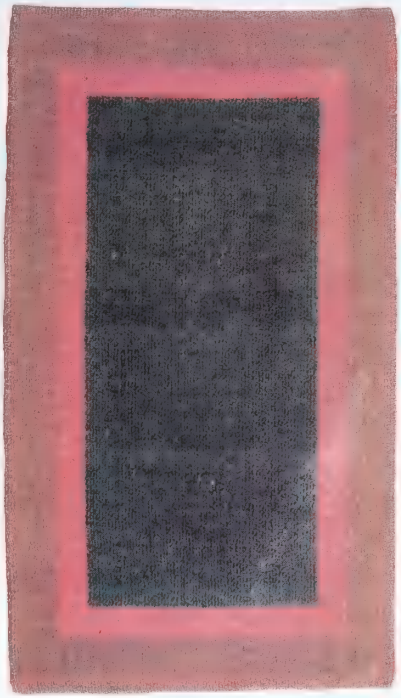
This all-silk Tabriz is rare because of the seemingly light-infused coloration. It was made in Iran, around 1880—most likely by a young woman with very dextrous fingers (silk is fine and slippery, making it very difficult to work with) as part of her dowry. Silk, 4.1 by 5.3, from Coury Rugs.



Called Ille St. Louis, this sherbet-toned 1930s-style geometric is a visual surprise and a play on perspective. Wool, 5 by 7, from V' Soske. In custom colors and sizes.



crafted in Portugal, in two companion
res—like an old chenille bedspread—
nauve-and-ivory Corniche rug is
etric without being hard-edged. Wool,
9, from Harmony Carpet. Other sizes
olors also available.



Crafted in serene earth tones, this tricolor sisal offers a casual yet versatile decorating element. Happily, the trend in sisal rugs is toward softer, less-scratchy textures. 4 by 7, from Conran's. Also available in other tricolor combinations.



C. 1800, this Salor Afghanistan is very uncommon; not many were woven. The motifs are characteristically flattened octagons with notched outlines. Wool with knotted silk, 2.6 by 7.4, from Coury Rugs.



This 18th-century Chinese mat is rare because of its light, bright colors. (The French are particularly partial to antique Chinese rugs.) Wool, 2.2 by 4, from Coury Rugs.

The trend is to design a space from the ground up, to build a room around a a very special rug

"which is great, when you consider that the custom needlepoint rugs made for us in Portugal and India based on a client's rendering and color choices can take upward of six months to come through." (Saxony also stocks many choices.) Also very popular now, he notes, are deco Chinese rugs, which are about 50 years old, qualifying them as semi-antiques. "They are perfect for today. The colors are now, and the heavy pile wears well."

Saxony's clients, Gottlieb says, come into the showroom with color schemes and desired sizes firmly in mind, then try to fill the bill either with stock items or custom pieces.

As for size, Denning goes by what he calls the BIB maxim. "Big is better—always," he asserts. Taking that point one unorthodox step farther, he relates: "When a dealer calls me up and tells me, 'I've just gotten in the most interesting little rug,' I'm not interested. I'd be much more intrigued to hear that he'd just come across an enormous old rug with a big hole on the side and that he was looking to sell it for very little. I use rugs like these quite often, cutting them down and having them installed wall to wall in a smallish room. Then, too, I can sometimes use the scraps, say, to, upholster a bench. Mind you," he adds hastily, "I'm talking about rugs that have no other use; and there are lots of them around."

But even when you "stick to the rules," the wide world of area rugs offers myriad possibilities.■

Editor JASON KONTOS
Text by SHEILA FELDMAN



Russian Shirvan rugs, handcrafted in the Caucasus region at the turn of the century, feature crowded, complex ornamentation and multibanded borders. They were not made in large sizes. This example is particularly vivacious and crisp in color. Low wool pile, 4.2 by 6.8, from Coury Rugs.



Though new, this Chinese Ming rug has an antique look—thanks t a special wash process and the deco-inspired colors. Wool, 9 by 12, from W & J Sloane. Available in various colors, designs and size



Russian Bokhara rugs are easily identified by their red coloration and rectangular motifs framed in a border. This one, c. 1900. Wool, 4.5 by 6.1, from Coury.



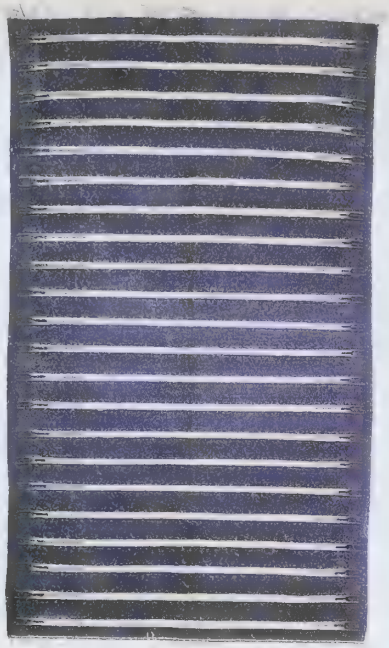
This Shiraz kilim, made in Iran, c. 1885, is a rare rug because of its ivory-colored background and clear-hue motifs. Wool, 5.9 by 9.4, from Coury Rugs. (*Kilim* is a general term used to describe a rug with a flat weave. This type of rug is very popular right now.)



A veritable patchwork quilt in wool, this handmade Indian dhurrie is ideal for a country-style bedroom. Wool, 6 by 9, from Pande Cameron.



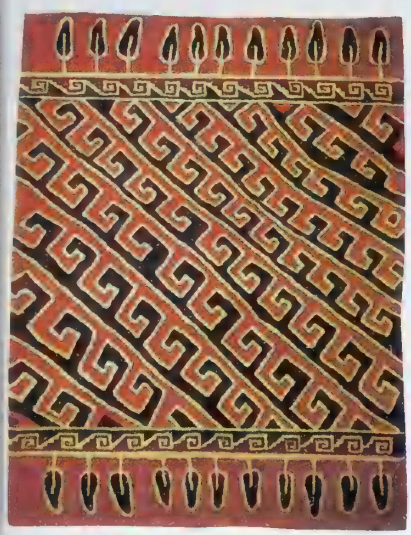
rare, novel rug, an old dhurrie, is a
weave rendition of Noah's Ark. Crafted
e turn of the century, the rug's beauty
aint, primitive and charming in its
e style of design. Cotton, 3.9 by 7, from
ry Rugs.



Blue and white—a classic stripe for a dhurrie—is a relaxing, casual combination. The strong and simple graphic qualities of this rug lend interesting perspective to a room. Cotton, 4 by 7, from Harmony Carpet.



Made by Navaho Indians in Pennsylvania at the turn of the century, this fire-bright flat-weave rug was once a chief's blanket. According to native legend, Spider Woman taught the Navaho women how to weave—on an upright loom that Spider Man taught them how to make. Wool, 4.10 by 5.10, from Coury Rugs.



Called Plumas, this new rug was designed by Eva Fierst and handmade in Ecuador on a primitive loom. It can be ordered in any size or color scheme. Wool, from Pan American Trading Corporation.



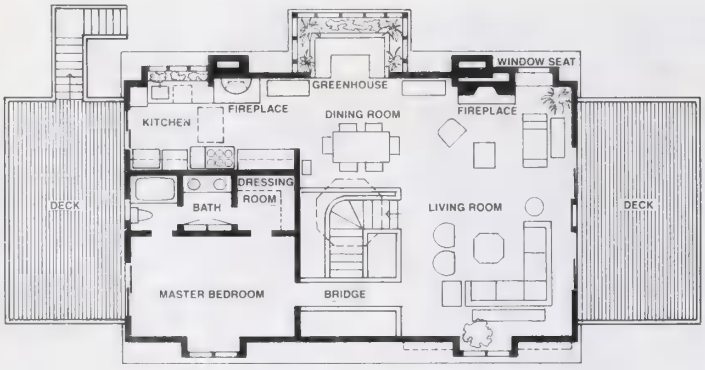
This new diamond dhurrie from New Delhi is a bold splash of primary brights and warm earth tones in classic symmetry. The patterning harks back to American Indian design. Cotton, 3.5 by 6, from Conran's.

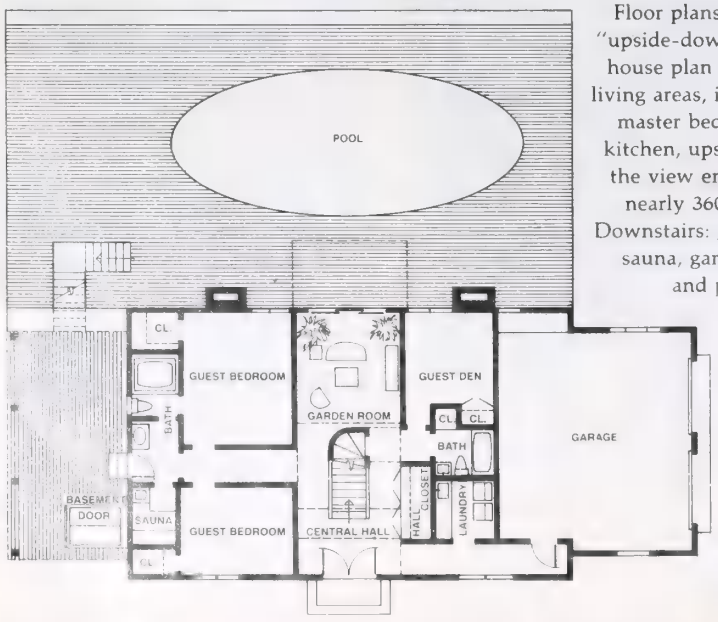


This new dhurrie is a brilliant marriage of old motifs and up-to-the-minute colors. The result: a versatile rug that would be at home in a country-casual reconverted barn, a sleek city apartment or a gracious formal dining room. Cotton, 8 by 10, from Saxony Carpet.



HOUSE BEAUTIFUL DESIGNS: A POSSIBLE DREAM HOUSE





Floor plans detail the "upside-down" carriage-house plan with major living areas, including the master bedroom and kitchen, upstairs where the view encompasses nearly 360 degrees. Downstairs: guest rooms, sauna, garden room and pool.

Using readily available materials, classical details and contemporary views about capturing space, we've designed a house of high ideals, practical ideas

The '80s "Dream House" is a comfortable new hybrid that combines past traditions with present design techniques. We believe it is the best of both worlds: classic charm and contemporary ingenuity—with emphasis on light and open space. Not only does this idea-filled house bridge the gap between traditional and modern design, but also its most-wanted features can be adapted at the blueprint stage or in the process of remodeling. What's more, every element in this house is attainable, each idea applicable to primary as well as vacation homes. From its soaring vertical spaces to its light-drenched living areas, this house welcomes the outside and suggests far bigger proportions than it actually has. Twenty-nine hundred square feet have been cleverly designed to appear far more generous; a unified color scheme further expands that open-air quality. Scale is key: super-large windows, which are actually standard sliders with snap-in mullions, were chosen as ready-made alternatives to custom-designed windows; a sculptured staircase leads to an expansive, second-story living room; massive beams give the illusion of great height.►

POSSIBLE IDEAS

- Classic window/doors, overscaled to maximize light
- Hexagonal cupola floods light to floors below
- Space-expanding decks for outdoor living
- Extra-wide staircase and double-height doors form a dramatic entryway
- Classical ornamentation—a romantic allusion to the past—symbolizes quality today

Architectural and Interior Designer: JoAnn Barwick. Architectural Consultants: Clifford Stanton, Peter Paul Muller, A.I.A., Carl Hribar. Interior Consultant: Abbey Darer. Builder: Peter Frugone, Inc. Photographer: Vincent Lisanti.

FOR HOUSE PLANS AND MORE DETAILS, SEE PRODUCT INFORMATION



A POSSIBLE DREAM HOUSE



Using the carriage house principle, we designated the second floor as the major living area in order to capture a full sweep of Long Island ocean, dunes and acres of winter wheat. The great room, intended to exist in harmony with nature's ever-changing mood, is further expanded by wide decks at each end of this symmetrical house. Its Palladian-style window focuses skyward.

As a design element and focal point for displaying treasured porcelains, we chose classical columns to support a window beam made of two 2-by-8s boxed in plywood. Such subtle formality as this welcomes a





Above: In a room filled with light and sky views, the blue and white color scheme seemed a natural extension. We chose harmonizing fabrics from Brunschwig & Fils; blue lacquered-linen coffee table by Roe Kasian.

Left: Next to the whitewashed fireplace: an oversized Tomlinson chaise longue with rolled and quilted cushion. Behind the wing chair, a painted country-cupboard reproduction by Lane contains bar and stereo. Favorite blue and white porcelains appear everywhere.

Palladian-style windows and classical columns are the architectural design elements that give this new carriage house a sense of heritage

bare-feet-on-the-coffee-table crowd as well as a black-tie dinner party. And to assure conviviality, several seating areas accommodate 40 comfortably, two intimately.►

Sofa: Stratford. Porcelains: John Rosselli. Rug: Stark. Pine table: John Rogers

POSSIBLE IDEAS

- Cost-efficient, clean-lined detail: cinder block fireplace finished in stucco
- Old-beam effect: rough-sawn plywood boxes in two bolted 2-by-12s
- Graduated bookcase space: built in gambrel roof slopes







Top left: The Old-World feeling, a prime decorating ingredient, comes from Murano Italian ceramic tiles arranged under a turn-of-the-century hood rescued from a wrecking crew.

Left: Oak-paneled cupboards and white Corian countertops enhance the clean, good looks of this kitchen, where broad beams and vistas harmonize with the rest of the house.



A greenhouse sitting room sunbathes guests and greenery; the kitchen works with charming efficiency

Among the extra-special features of our country carriage house is its dining plus sitting room/greenhouse: a cantilevered annex suspended from the west wall. Though seemingly a custom feature, it is actually a standard design (8 by 12 feet) made by Four Seasons with five bay windows. This delightful area nurtures greenery and guests alike. Its four windows provide air (no air conditioning needed in this sea-breeze house); roll-down shades reduce glare. The easily maintained flower garden grows in a tin-lined shelf behind the banquette. The kitchen, designed to be efficient with plenty of workspace, has a six-burner Garland range, double-door Sub-Zero refrigerator and compartmented storage cabinets. Yet with all these work-easing features, it has a charm that reflects a love of country life. An antique pine clock stands like sculpture; food is served on an elegant but rustic table.►

Dining furniture: Tomlinson. Fabric: Brunschwig & Fils. Table: Clifford Stanton. Baskets: Engel. Clock, cupboard, yellowware: Pheasant Antiques. Chandelier: Chapman Lamps. Wood flooring: Harris. Cabinets: St. Charles. Dishwasher: Maytag. Lighting: Halo. Accessories: Dean & DeLuca. Copperware: Daewoo. Hood vent: Broan. Skylight: Ventarama.

POSSIBLE IDEAS

- Countertop herb garden for easy-to-snip seasonings
- Antique hutch serves as storage, plus display case for a collection of yellowware
- Standard greenhouse expands living area, provides extra seating near the dining table



The bridge, a romantic walkway between living room and master bedroom, stretches light from the cupola in the house's center core.



Sweeping views and steady breezes are the master bedroom's natural assets



A fan window above two tall windows illuminates the tub area surrounded by blue and white tiles.



Bathtub built for two is a Kohler whirlpool in this compartmented bath.



A built-in vanity with makeup lights surrounding the mirror. Corian covers the counter, molds the sink.



The all-upholstered bed with rolled head- and footboard is dressed in old-fashioned comfort with Fieldcrest's pristine white coverlet and linens. A prized quilt is a nostalgic personal touch.

A totally private domain on the second floor, the master bedroom and bath suite, is entered by a bridge-like walkway—a kind of romantic design element that allows more open space in the center of the house and light from the front-door fan window. The room's main feature, an upholstered queen-sized bed, appears to float like a luxurious raft in the midst of ocean and sky. It is covered in a wonderful chintz favorite called Old Westbury Gardens by Brunschwig & Fils. Bringing the outdoors in, an adjoining deck extends the bedroom. Sliding window/doors open to the bedroom deck where breakfast on sunny days can be a private treat.►

Italian ceramic tile: Piemme. Lighting: Lite-Trend. Mirror: Carolina Mirror. Bed: House of Alfino. Mattress: Spring Air. Wicker: House of Charm Antiques. Antique quilt: Thomas K. Woodard. Carpet: Bigelow Anso IV Nylon. Lamps: Morris Greenspan. Fan: Hunter. Armoires: Tomlinson.

POSSIBLE IDEAS

- Ceiling fan provides cooling breeze in summer, pushes down and circulates heat in winter
- His and her armoires, architectural design elements, replace conventional chests of drawers
- Bridging two areas: a dramatic effect as well as an affordable design feature



Imposing four-poster constructed in bamboo by a carpenter; its size seems to expand, rather than dwarf, the compact room. Matching end tables: a creative solution to luggage racks.

So that guests, like hosts, have a feeling of privacy during their stay, we designed separate-entrance guest quarters on the first floor. These rooms, contrasting with the great room and entrance hall, are scaled down to compact proportions. For instance, one delicate pattern visually enlarges a guest room where single beds have been placed in L-shaped fashion so that they are sofas by day.

The second guest room has a Far Eastern flavor and a queen-sized four-poster bed, its blue and white color scheme contrasted with accents of purple. In the compartmented guest bath, an oversized whirlpool tub and sauna turn this area into a special guest spa—within a stone's throw of the pool area. ►

Carpet: Bigelow Anso IV Nylon. Underlay: Omalon Elegante. Bamboo: Otto Gerdau. Chair: Design Concepts. Wicker: The Wicker Garden. Rag rug, quilt: The Gazebo. Mattresses: Spring Air. Bath fixtures: Roma, American Standard. Italian ceramic tile: Cedas. Sauna: Baths International. Blanket chest: Naked Furniture. Paint: Illinois Bronze.

Single sleigh beds by Hampton Plaza have been upholstered in Porthault's delicate floral, a pattern that reappears throughout the room on pillows, curtains and wallpaper.



The blue and white scheme repeats in wall-to-wall Italian tiles. Serving bath towels: an old brass luggage rack that was retrieved from a train.



A simple stencil pattern was chosen for blanket chest, floor and mirror; hand-painted by Stencil Magic. Three coats of clear polyurethane finish make this a floor that's practically scuff-free.

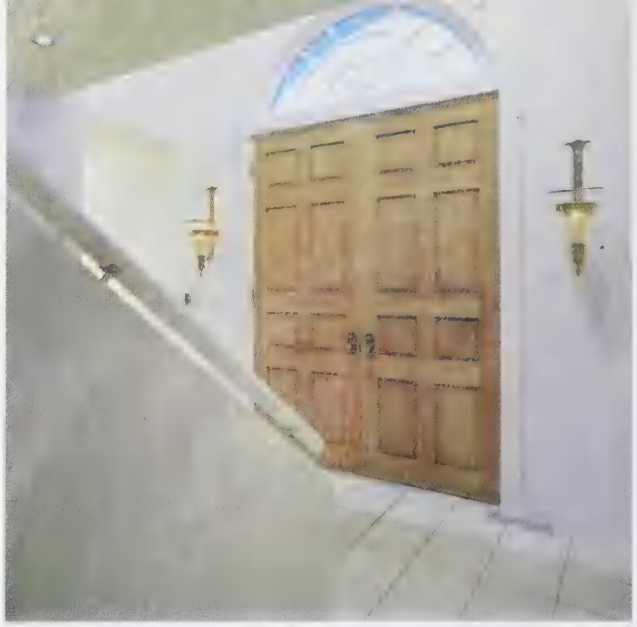
POSSIBLE IDEAS

Carpenter-made bamboo four-poster: a romantic enclosure or a queen-sized bed

Totally upholstered head- and footboard and frame slip over standard twin-sized beds

Personality for plain wood floors: hand-stenciling for decorative effect

Guests enjoy pool privileges and private quarters with deck. Among the personalized features: sauna and whirlpool bath





Left: A budget splurge: Imposing double-height doors were chosen to dramatize the vertical space of the glamorous entry to the hous

Above: Tucked into a small, super-functioning space, a laundry/utility room makes an easy chore of housekeeping cleanups.

Below: The garden room placed between guest rooms and the host' study is within proximity of the pool.



Cool refuge: A white all-tile garden room filled with flowers and plants welcomes barefoot swimmers from deck and pool



Wide, weathered planks form the deck that spans the length of the house. Around the oval-shaped pool: Sling chairs, sumptuous wicker sofa and chaise by Casa Bella and lightweight director's chairs make the pool side a natural gathering place with views of rye fields, a copper-domed cupola and a cantilevered greenhouse.

The back of the house is designed in a more contemporary and casual style than the traditional front design to encourage the pleasure of relaxing and informal living; there is access from three sides of the house to the outside and to the generous deck and pool. All the exterior features assure easy living: Decks on both sides of the house offer escapes from the wind, places to bask in the sun or to cool in the shade. Finding the ideal climate is simply a matter of switching from one deck to another. The pool deck extends to a side-door entrance for easy access to a shower and sauna. From every vantage point, guests have a pastoral view of swaying rye fields.■

POSSIBLE IDEAS

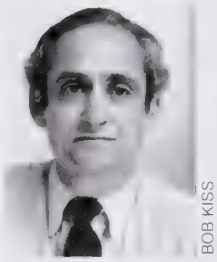
- Generous hall and garden room utilize vertical space
- The back of the house turns contemporary: purely for recreation and relaxing
- An oval pool is recessed in a wood-planked deck
- A super-efficient laundry room is carved from one tiny space

Windows and gliding doors: Andersen. Roofing: GAF. Walls: Dryvit System. Doors: Pinecrest. Interior doors: Masonite. Locks and knobs: Westlock. Security: Honeywell. Garage: Clopay. Cellar: Bilco. Paint: Benjamin Moore. Lighting: Halo, Lite-Trend. Shutters: J. Zeluck Inc. Stair Carpet: Colonnade Washer/Dryer: Maytag. Sideboard: John Rogers. Italian ceramic tile: Marazzi. Pool: Kazdin. Umbrella and table: Brown Jordan.

FOR HOUSE PLANS AND MORE DETAILS, SEE PRODUCT INFORMATION

ARCHITECTURE'S FUTURE: ROOTED IN THE PAST ROBERT STERN EXPRESSES AMERICAN ARCHITECTURE WITH A SENSE OF HISTORY AND WIT

At the forefront of the architectural scene, Robert A.M. Stern previews for House Beautiful a new American Architecture that points to the future of how America will live. It is a synthesis of historical forms and modern technology and weaves together the new and old, the familiar and the forward looking. Stern envisions an architectural future that learns its lesson from the past.



BOB KISS



WEST ELEVATION

Robert A.M. Stern, whose work is noted for its grace, beauty and generosity of spirit, is one of the luminaries in the world of architecture.

So far this year, two major monographs have been published documenting his built and unbuilt work (one, *Robert A. M. Stern Buildings and Projects 1965-1980,* by Rizzoli and the other by Architectural Design/Academy Editions, distributed in this country by St. Martin's Press). Stern was also the subject of a recent retrospective exhibition at the Neuberger Museum, State University of New York, Purchase campus. Entitled "Robert A. M. Stern: Modern Architecture After Modernism," the show recorded Stern's growth and considerable influence. In fact, Stern and his mentor, Robert Venturi, are at the forefront of a new architecture—an architecture that synthesizes historical styles with the best of the modern.

What makes these two books and exhibition especially meaningful is that the majority of work represents houses rather than commercial structures, and these houses reverberate with ideas. On the surface, they might be classified as simply beautiful.

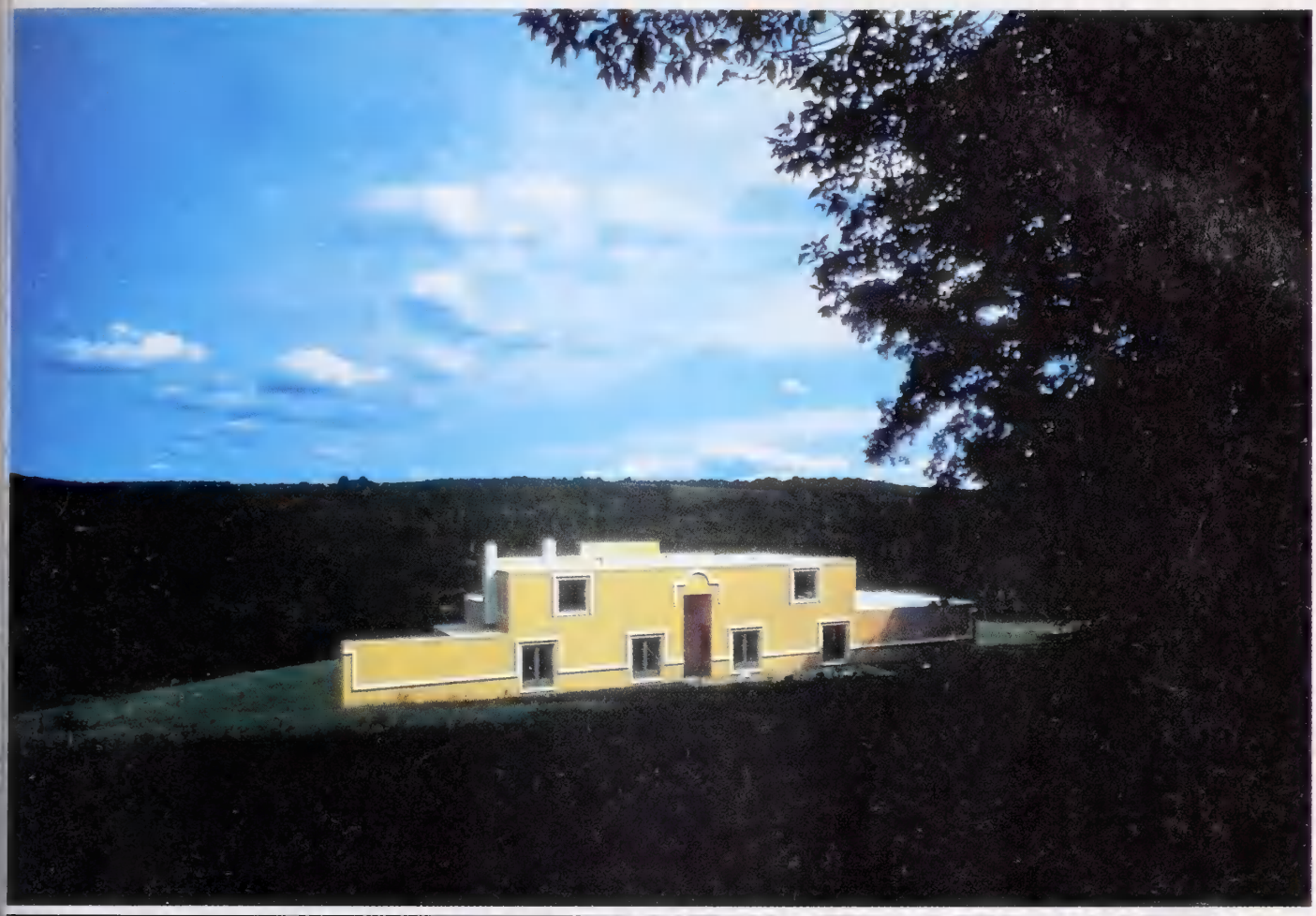
According to the foreword in the Architectural Design/Academy Editions, the significance of his work is explained in these terms: "Pleasure and a feeling of luxury . . . these qualities are offered by the work, not thrust upon the world. To provide such a choice is no small matter. Without architects like Stern around, the joy in architecture might be forgotten."

Moreover, Stern has demystified archi- ▶

THE SHINGLE STYLE is one of Robert Stern's favorite attitudes, from the early, abstracted versions of the Wiseman house (1967) *(right)* to the much more literal Bossi house (1982) *(above)*. Yet these are not reproductions or revivals of the Shingle Style but examples of architecture that reweaves old and new.



HANS NAMUTH





ARMEN KATCHATURIAN



"Once again the architecture of the house has a poetry about it. Houses are no longer just about gadgetry but about gardens, landscaping and quality of place."

THE LANG HOUSE (1973–74) *(above)* and the East Hampton Long Island house (1980) *(below)* illustrate two major themes of Stern's architecture: the classical and vernacular traditions. "The decorative moldings shown here on the front of the Lang house enable us to indulge, in a witty way, in older modes of architectural expression: a neo-Palladian Regency Art Deco farmhouse," says Stern. The 19th-century East Hampton house has been remodeled in Stern's vernacular tradition of the Shingle Style.

"It is a very exciting time we live in now. Everything is possible. All forms, all aspirations are considered equally valid."

tecture. Not only does he deal with the good life, with candor and wit, he also deals with familiar forms and images that are easily understood.

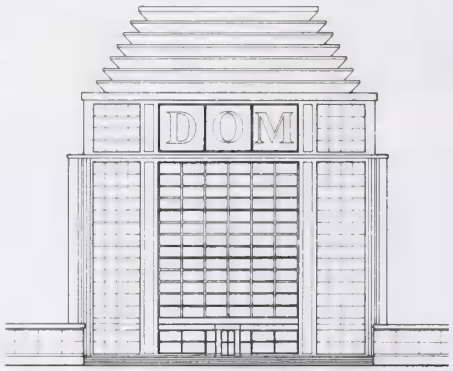
Although Stern is closely linked with Post-Modernism, he views that as simply a label. Since graduating from Yale, Stern has been crusading for an architecture that is culturally based, eclectic, ornamental, richly detailed—built in an appropriate context.

The three Shingle Style houses on the previous page demonstrate his shift away from austere modern to an architecture of inherited forms. For instance, the Wiseman house (1967), an homage to an earlier house by Robert Venturi, has one big motif (an arch) that unifies the whole. "It had a kind of grand gesture which was appropriate because the house sat as a kind of gateway at the top of the hill . . . the whole of Montauk behind it."

Says Stern: "In building houses along the Eastern shores of the United States, whether in Maine, Martha's Vineyard, Long Island, New Jersey, New York, I have gradually built up a repertoire of skills and a sensitivity toward traditional summertime architecture, called the Shingle Style. This is a distinct contradiction of the trend dominant in the '60s: seafront architecture which was a version of the '20s International Style. While that might be interesting architecture, it has nothing to do with its local tradition of inherited forms and construction strategies, nor does it have much to do with those as they respond to the climate and the way people live by the sea."

Stern, whose influence is international, maintains an office in New York and serves as an associate professor at Columbia University. Although he is primarily involved with houses, he also designs buildings of a much larger scale, such as *(center illustration)* D. O. M. corporation headquarters in Bruhl, Germany.

Yet his attitude is always the same: "I believe architecture should give people pleasure; it shouldn't be confused with fire and brimstone. Architecture is about the higher aspirations of people, cultural connections and visual pleasure. We too rarely say things are beautiful, but I like



people to view my work as beautiful."

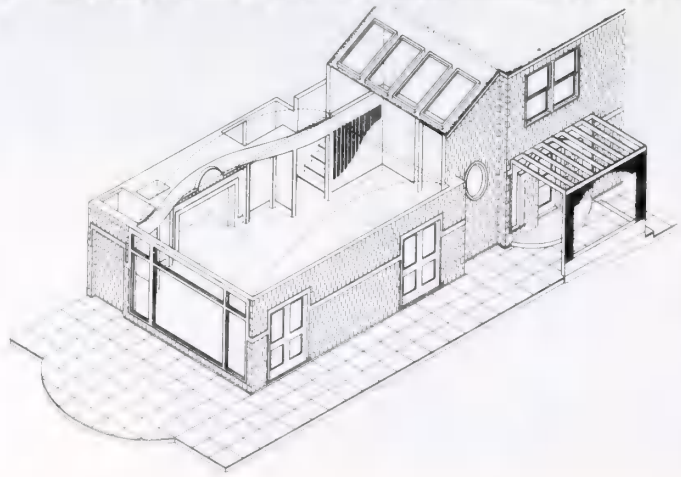
Stern finds the route to that beauty by reconnecting with past buildings because "they represent visual continuity and stability, and because traditional architecture has gradually evolved beautiful forms." He continues: "Over the hundreds of years that people have worked on the Doric column, for example, no one correct Doric column emerged. Rather there are many variations; some of the most artistic minds and eyes in history work to refine those proportions. Little can be said about the proportions and refinements of pipe rails and lolly columns of the International Style."

Stern's own refinements include reweaving the Shingle Style and modern technology into a solid fabric of what he considers appropriate. To this Stern adds the element of wit, as in the drawing of the Bossi house on page 102. "The people in the real world like to smile occasionally; they don't think everything should be designed to remind them of the worst or most base movement in the history of man." He goes on to explain: "Where appropriate contexts can be established, these buildings connect with the things around them. They are all works of the late 20th century, yet they have a certain cultural and visual connection to the past."

Stern refers to the classical repertoire—keystones, columns and moldings—as one of the influences behind his current work, which is adapted, not copied, from the past.

As for the relationship of his architecture to the current mode of living, Stern emphasizes "the need for rooms to perform two or three functions together, because people neither can afford nor do they want big rambling houses that require a lot of servants. They want to be self-sufficient; they want the same kinds of visual order that people have always wanted in their homes." But what about such current concerns as energy efficiency and the integration of computers into the design of our homes?

To the first question Stern replies: ▶



THIS REMODELING of a house by the sea so carefully weaves together old and new that it is hard to tell where one stops and the other begins. The skylight *(see opposite page, also)* is a traditional idea—a modern element that emphasizes the point of entry.





ROBERT LAUTMAN



RELATIONSHIPS BETWEEN THE ORIGINAL house, its additions and the outdoors are important elements of Stern's architecture—as in this remodeled 1910 cottage in Deal, N. J. Here, a latticed pediment relates to the rear garden, viewed from the living room *(right);* the bedroom *(above)* was designed to function in several capacities.

"The houses we've done have always been energy efficient because the same porches that give character and layer the space also give shade from the summer sun and allow the low sun to penetrate in winter. Windows set into the walls give wonderful light on the inside; they are also capable of being curtained. We like curtains. We like layers of shades and enclosures on the windows. We use mullions to break down the scale of the window. Double-hung windows with good seals are very energy efficient, and they allow nice ventilation through the summer. All those things evolved over hundreds of years when people really did have to preserve energy. And if we use them intelligently, we will have energy-efficient architecture."

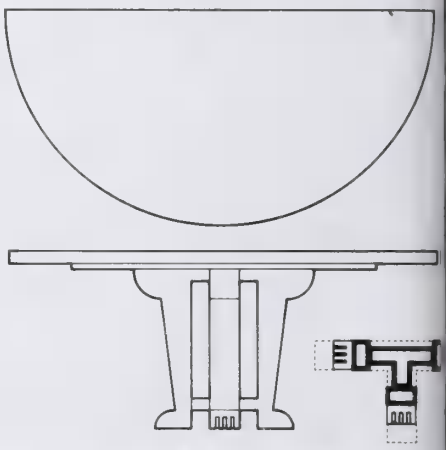
In regard to home computers, Stern predicts: "They won't change the way houses are designed any more than television sets did. Remember when TV sets first came in . . . there was some great monster sitting in the living room, and all the furniture was arranged around it? Now the TV is housed in a closet or built into a sideboard, or on a stand next to the bed. A home computer should be where people will do their work—in an office or study or some small corner of the living room on a nice piece of furniture. Eventually they will get so small they will hardly take any space at all. To build a house around a home computer is only to admit that you have no idea about architecture, only about gadgetry."

Indeed, the architecture of Robert A. M. Stern is as straightforward—and sensitive—as the man himself.■

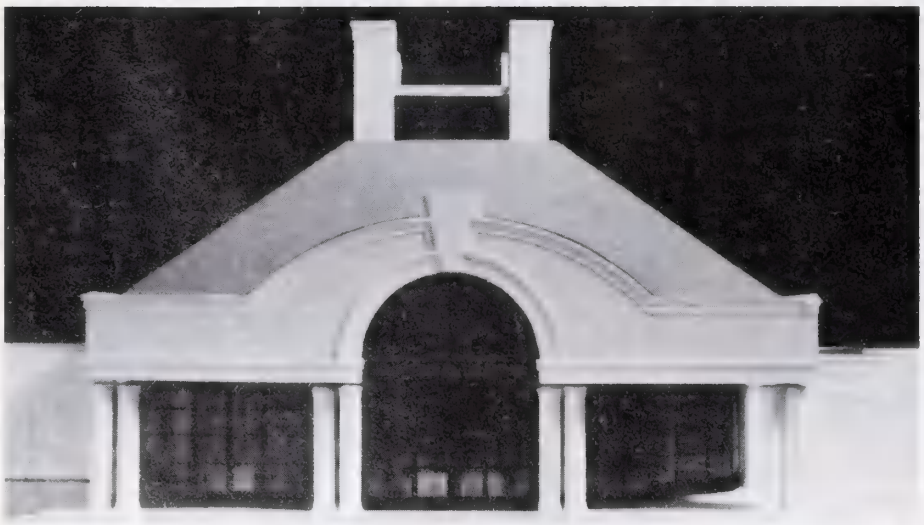
Editor SUSAN GRANT LEWIN

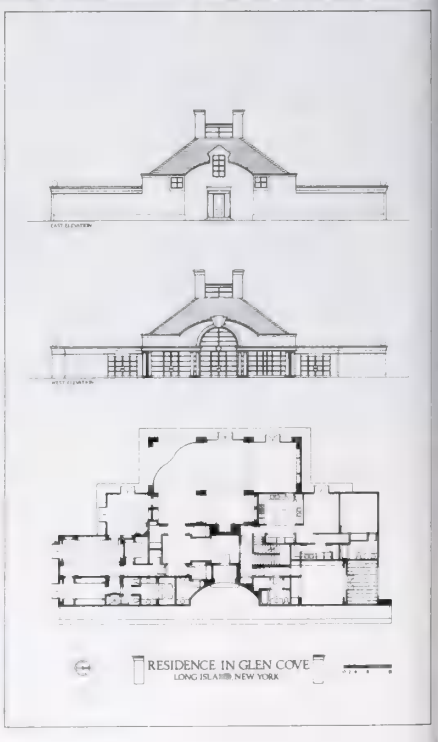


MARK MARISCAL

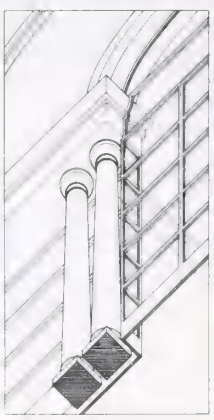


"The past is always with us. The question is whether we choose to kick it under the bed or come to terms with it in a creative sense."





THIS NEW LONG ISLAND HOUSE evokes the traditional language of the Regency Style while satisfying the particular demands of site and use. The classical details such as columns and vaulted central bay show that Stern has returned poetry to residential architecture.



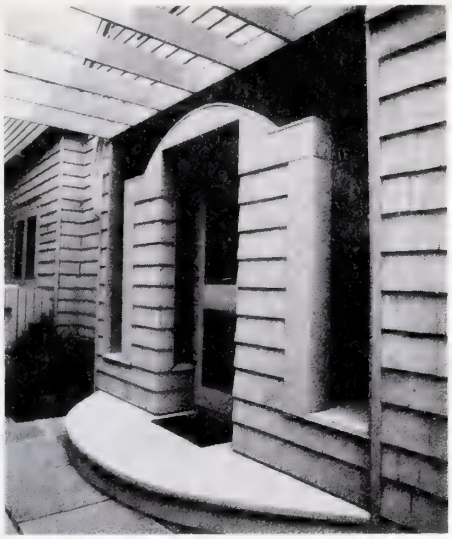
"I see the future as a time in which buildings will be more diverse, more lively in their forms, more responsive to the places where they are built."



ARMEN KATCHATURIAN



EDMUND STOCKLEIN

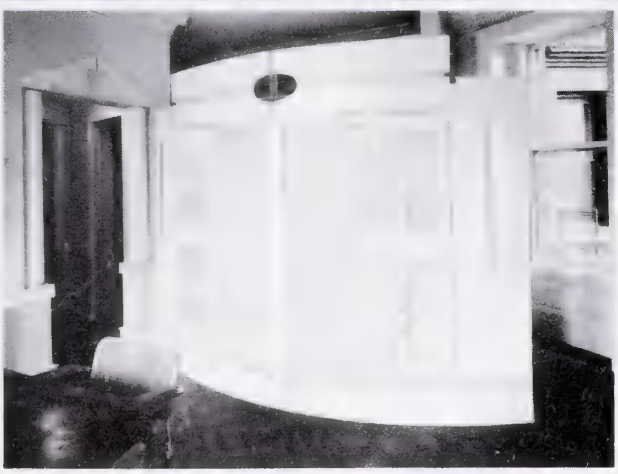


ROBERT LAUTMAN

"WE SPEND HOURS INVESTIGATING details—they give flesh and blood," says Stern, describing the facades and interiors of houses illustrated above and on the previous pages.







A LIGHTHEARTED approach employing Classicism was Stern's strategy in the remodeling of this 1882 apartment on Gramercy Park (1979). Serene and soft pastels illustrate Stern's lushly colored palette.





EDMUND STOCKLEIN

February 1918

ADAPTING THE FARMHOUSE TYPE TO THE SUBURBS

Mrs. Edmands' House in Suburban Boston. Derby and Robinson, Architects.

MRS. EDMANDS wanted a little house. Her difficulty was that she could not get along with the amount of room a little house afforded. Nevertheless, if she could not have a little house for size, she wanted one to look at. Her original prototype was a Cape Cod cottage such as you might find in Provincetown—a wee bit of a house, a single story high and that a low one. But choice of this no doubt was to express her fancy in a purposely exaggerated form. At any rate she made her



No one ever saw a farmhouse with a plan like this one of Mrs. Edmands'. The rooms are larger and at the same time fewer, but it is not so much the size of the rooms as their relation to each other which is to be noted; this relationship was established by the lot.

point most clearly with a Cape Cod postcard. She wanted a little house and nothing else would do. Before work had progressed very far, it became clear that the Cape cottage would never stand the swelling the plan required. For this reason, the Cape cottage slid over almost imperceptibly into a New England farmhouse. But a farmhouse is a country type and that lot was in a suburb, which is how it became what it is today—a farmhouse that has been suburbanized.



The hall from the front door gives an excellent idea of the furnishings and of the stairway and windows which terminate the view. The stairway at the back is cap and climax to the elaborated treatment of detail. It is large and strong in all parts and runs through an open well to the second floor.



IN THE COUNTRY one can swing his house in almost any relation that he chooses to the sun and to the road, but in the suburbs there is not such liberty. Here the view was to the north and west—which also was the rear. Advantage was taken of this for the placing of the piazza, the living room and the hall. The front of the house is on a line or nearly so with the fronts of other nearby houses: This preserves the integrity of the street as a whole, but one may do this without loss of individuality. The little fence along the sidewalk and the little garden back of it mark the house clearly as a thing apart. At the same time these strengthen the formality. The drive marks the lines of the lot and the house and adds to the formality, and, if the detail is examined, it too will be found to be dignified.

REMADE CAPE REVISITED 60 YEARS LATER

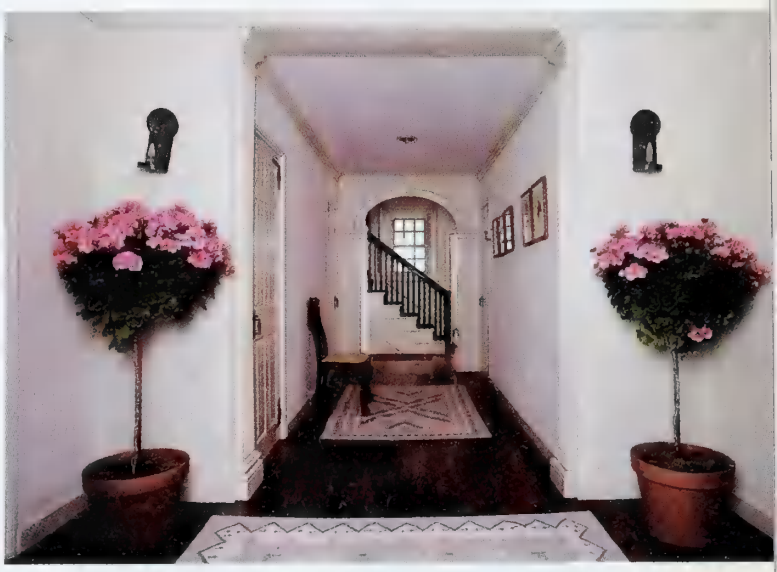
With flashbacks to The House Beautiful, 1918, we see vintage and modern views of a Cape Cod house whose spirit, not structure, was uplifted

Mrs. Edmands' "little house," *(left)* lives bigger today *(below)* than House Beautiful's early-20th-century escription allowed was possible. our years ago, when Rob and Fran ilverman moved in, they brought ith them such modern notions as preservation." They too wanted a tle house, but what Mrs. Edmands' Victorian sense found limiting, the Silvermans find liberating. "A sit-down dinner party for 35 people in this dining room would have made her faint," laughs Mrs. Silverman. "Sixty years have changed our perceptions about space. Today we make the most out of every inch and decorate to play up light and air." ►

No structural changes were made in the farmhouse, but 19th-century restraints have been removed. While the front views remain identical, the hallway *(below)* feels considerably more airy—patterned wallcovering has been replaced with a creamy coat of paint and dark Persian carpets with light-colored dhurries. While pattern-on-pattern fills the 1918 design of the living room *(left)*, 1982's style is fresher—plain white walls, two sofas and lots of plants.



WILLIAM P. STEELE





February 1918

ADAPTING THE FARMHOUSE TYPE TO THE SUBURBS

IF THE PROCESS of maintaining a little house is interesting, so also is the means by which a farmhouse is made appropriate to the suburbs. In general these means are found in a certain getting away from the casual and toward the formal on the one hand, and in the strengthening of detail on the other. Both things make for greater dignity. There are cornices in all the main rooms of the first story, and in the hall there is a beam and pilaster treatment also. The mantels in the living room and dining room are much more fully detailed than is usual in the farmhouse.





Top: The fireplace treatment in the master bedroom reverts to an older period in which mantels were altogether omitted. The cornice is applied to the flat wall only.

Bottom: The treatment of dormer windows: The sloping wall is papered as if it were straight, while the ceiling becomes confined to the flat portion.





Above: The Silverman bedroom is one of an identically shaped pair on the second sto A luxurious yet simple bed, painted white, is also covered in white, dressed with lacy pillows and accompan by a quilt table skirt overlaid with sheer lin cloth. White wicker chair and molding above fireplace wall contrast with wine-colored walls.
Left: Blanket storage under every bedroom dormer is reached through waist-high, latched doors.



Wine-with-everything color contrasts with crisp, clean white

Mrs. Edmands built the little house in 1916 when she was widowed. The eight-room cottage-turned-farmhouse represented a great change in the scale to which she had become accustomed—a change she made by choice. In that era "multipurpose" rooms were not an architectural goal. Rather, each room had its own distinct function: the kitchen for cooking, the dining room for meal taking—and never the reverse (in polite company). Standards of "appropriateness" prevailed. The Silvermans have made every effort to live in accord with that concept. To them, Mrs. Edmands' cottage is a moderately *large* house, a house whose symmetrical floor plan yields graceful and stylish rooms. There are even four fireplaces, thanks to a central straddled chimney with two back-to-back hearths on each floor. Energy issues were a serious matter in the early 20th century also.►

A simplified decorating look emphasizes natural materials and textures, white and deep wine reds. Mrs. Silverman, who has recently become an interior designer after having been a museum curator at Harvard University, wanted the clean, spare look she felt was in keeping with the farmhouse style. White sheets and comforter by Wamsutta; cotton rag rug and basket by the fireplace from La Ruche; white wicker chair from Chestnut Street Antiques; botanical design plate from Fieldstone Antiques; botanical prints on bedroom walls from Mrs. Silverman's English collection.

February 1918

ADAPTING THE FARMHOUSE TYPE TO THE SUBURBS

THE PIAZZA, TO be of any size and to leave the living room window free of shade, forced the service wing beyond the body of the house; and the through hall forced the chimney to a central straddle. Altogether this little house is an excellent example of co-operative work on the part of the architects and the client. The architects, working with a thorough knowledge of tradition, have justified their departures from it at almost every point. The house shows what good use can be made of old things in new places, under new conditions.



The photograph of the dining room accents almost too strongly the color of the paintings, but it brings out clearly the design of the woodwork. Note the old lamps, the china cupboard and the hardware on the door.



The remodeled kitchen preserves its early 20th-century character

In 1918, Mrs. Edmands had two servants, one who lived in. During those days space apportioned to labor—for cooking, washing and maintenance—was designed without regard to help, designed to be unobtrusive to owners. "In sixty years we've made an exchange," says Mrs. Silverman. "We no longer have help, so we've made our *technology* unobtrusive instead . . . and hardly anyone is indifferent to space today." Mrs. Silverman, a Cordon Bleu-trained cook, remodeled the kitchen, with the help of architect John Catlin, in a way that barely alters its original character. Her six-burner, two-oven, two-broiler stove (a classic model still in production) came with the house. Vintage cupboard doors were duplicated for see-through storage bridging the kitchen and butler's pantry. A marble-topped island serves as her pastry board, above which hang culinary tools. ■ *Editor* TRICIA FOLEY

The kitchen and butler's pantry, *(above),* are the only flow-through spaces in the "little house." Mrs. Silverman can cook and keep an eye on her son, David—a tradition, that like this house, is enduring. To further accommodate David, toy shelves were built behind the lower cupboards. The butler's pantry was further arranged to provide dining for breakfast and snacks. Copper cookware hangs from a colorful, suspended grid above the work island. Throughout the house Mrs. Silverman has used her collection of botanical illustrations. Their broad white mats are in keeping with the spare, white style of farmhouse kitchens.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







Near left: Rob and David in the pantry. *Far left:* The dining room today. Instead of the chunky 1918 electrified lights, slim candlesticks now appear on the mantel. Rather than one bold picture, three loved botanical prints. And the present-day green marble dining table is swathed in white linen. Accessories from La Ruche, Boston and Fieldstone Antiques.

CREATIVE SPACE-SAVING IDEAS IN A NARROW APARTMENT KITCHEN

"I love entertaining in the kitchen," says designer Alexandra Stoddard. "It's so intimate and personal," a philosophy that many would have abandoned had they inherited an 8-foot narrow apartment kitchen. But for her, small was simply an excuse for ingenuity, and so she went to work. Her first priority was creating a wonderful setting for dining, and since the kitchen window offered a fantastic view of New York City, she decided to place the table there. To do so, she moved a window-blocking washer and dryer and traded a multipaned window for a solid, light-catching one. "Sometimes we dine entirely by moonlight," she says. Space for chairs was a problem—until she thought of using antique brass milk cans as stools. "They're a little cold in winter, so we add cushions then," she says. The one traditional chair is her husband's spot for reading the paper. At the other end of the kitchen, where the table used to be, is a corner that now sports two butcher-block counters—a compact buffet area that doubles as a breakfast nook. "It's also the girls' favorite spot for homework," says Ms. Stoddard. As for actually decorating the kitchen, she covered the walls in textured white stucco and painted the cabinets with shiny brown enamel paint. "I didn't want to put a lot of money in fancy cabinets." What makes the decorative difference is the accessories—brass collectibles, fine paintings, country baskets. Ms. Stoddard's philosophy: "If you really *live* in a kitchen, why not fill it with all your favorite things?" ■

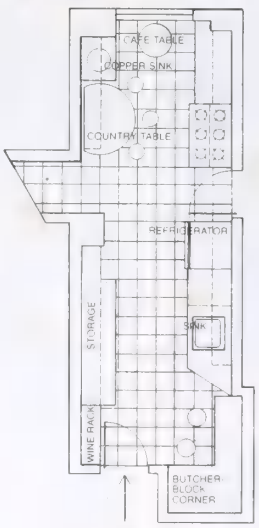
Editors KATRIN TOLLESON *and* DuPRÉ COCHRAN







MICHAEL DUNNE



Not an inch of space is wasted in this 24-by-8-foot kitchen *(opposite)*. "I can empty the dishwasher and reach all the cabinets without moving a foot," says Ms. Stoddard.

The dining area *(above top)* has two prime eating spots, a marble-topped café table "where the girls can have a snack and look out the window" and an expandable country table for company and family dinners. A copper sink by the window provides an extra vegetable-washing area—and doubles as a bar sink. On the café table is a brass duck press. The window box is always filled with flowers.

The butcher-block corner *(above right)* is a serving area for buffets, a breakfast nook and the girls' place for homework. Beneath are two cabinets, one that's very deep for tray storage and another, built to hide an awkward pipe, that's just wide enough for two bottles.

Sunday brunch is a family favorite *(above left)*. Brooke, 12, and Alexandra, 15 (seated), cook herb omelets.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



KITCHEN
OF THE MONTH

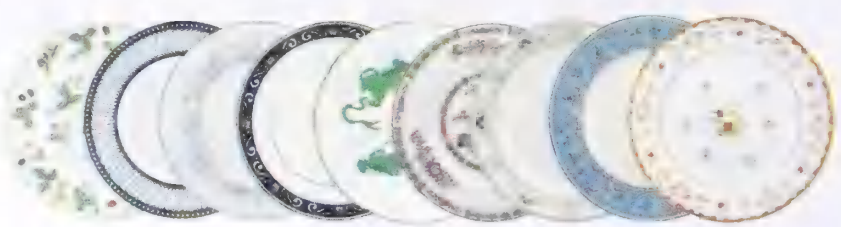
SPECIAL FEATURES

- Color, texture, accessories—decorating (not remodeling) transforms this standard kitchen
- Give ordinary wood cabinets style with high-gloss paint (use it to cover hinges, too)
- Good-looking flooring with an easy-care plus: vinylized cork that's soft underfoot
- Baskets: party servers that double as decorating
- Hang copper and brass cooking gear for sparkle
- Lighting extras: Under-the-counter incandescent bulbs illuminate work areas; track lights provide a soft glow



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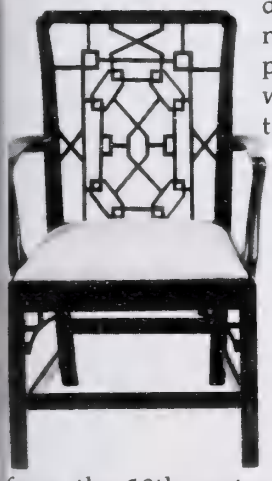
YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL

Q Any history about this chair will be appreciated. What style is it? How old? Its value?
—E.B., Juneau, Pa.

A. Your chair is in a style known as Chinese Chippendale. Thomas Chippendale, a cabinetmaker in London, England, published a design book in 1754 with 160 pieces of furniture pictured. His designs synthesized earlier Queen Anne styles and touches from the French, Chinese and others. The fretwork design on the back of your chair was popular. Other Chinese features included small pagodalike carvings, large square-carved legs with fretwork and blocky, solid wooden seats.



The Chippendale style has remained popular. If your chair is from the 18th century, it is worth about $2,000. If a 20th-century copy, it would sell for about $500.

Q My vase is marked "Rozenburg den Haag." It has a stork and other designs included with the mark on the bottom. Can you tell me how old it is?
—Mrs. E.R., Arvada, Colo.



A. The Rozenburg pottery and porcelain factory was founded in 1885 in Holland. Its most famous pieces—Art Nouveau-inspired porcelain made during the late-19th and early-20th centuries—are similar to yours. The twining vines, the poppy and the general shape indicate the vase was manufactured between 1900 and 1905. The design was derived from Japanese batik printed textiles.

Few pieces of Rozenburg porcelain were made, and they were so thin and delicate that many have been broken. Prices for this ware are high. A 16-inch vase sells for more than $2,000.

Q My platter is blue and white. The mark on the back is a blurred name that appears to be "Harris and Chancey" plus some other words. Did someone with that, or a similar, name make dishes?
—A.L.J., Olympia, Wash.

A. Your platter is a well-known piece of English Staffordshire pottery decorated with a dark blue transfer design called Lafayette at Washington's Tomb. The name on the back of the plate should read "Harris and Chauncey, 70 Wall Street." The company imported dishes in New York City from 1826 to 1829, making the dating of your dish obvious.

The 19-inch-sized platter without any mark retails for about $1,500. The 14-inch retails for about $1,000. Your platter should bring about 20 percent extra because of the special mark.





Q My two candlesticks are made of gold-colored iridescent glass. My mother purchased them before 1930. She believes they are Steuben. Did the firm make this type?
—D.A., Excelsior Springs, Mo.

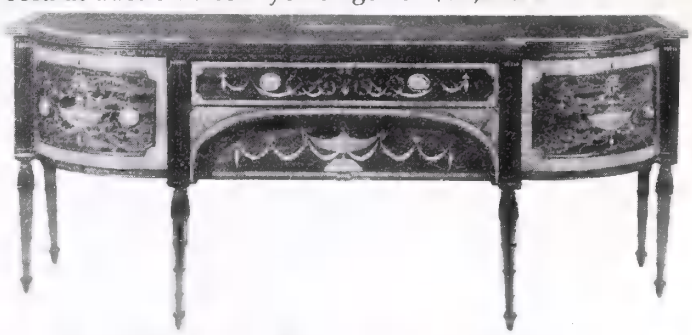
A. Your candlesticks are typical of the iridescent glass made by the Steuben Glassworks of Corning, New York. Pieces were sometimes lightly etched on the bottom with a fleur-de-lis.

Steuben made many types of colored glassware in the early 1900s and became part of the Corning Glass Works in 1918. The shape of your candlesticks indicates they were probably made in the 1920s or later. A pair of gold iridescent candlesticks in mint condition would sell for about $700.

Q This very large table looks just like my desk. It has drawers on all four levels and is three feet wide. Is it a desk, sideboard or what?
—J.B., Costigan, Me.

A. You own a type of desk called a Carlton House table. The design first appeared in a book by Thomas Sheraton in England during the 18th century. Supposedly this type of desk was used in the Carlton House of George IV, and now any one in this style is known as a Carlton House.

This type of desk went out of style for many years but is back in fashion, and copies are being made. An authentic 18th-century Carlton House desk sells from $2,000 to $4,000. The original used in the king's house sold at auction a few years ago for $36,000.■



This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.



The secret behind better tasting burgers.

Once you taste the richer, meatier, more satisfying flavor of a *Kikkoburger,* no ordinary hamburger will do. The secret is Kikkoman Soy Sauce, naturally brewed today just as it has been since 1630. Kikkoman enhances other flavors in any dish, and adds its own special goodness. You won't get the same results with just any soy sauce. Because no other leading brand is naturally brewed. The others are made up of chemically produced extracts, syrups, and caramel coloring. Our authentic brewing process takes much longer—six months vs. a matter of hours. But it's the only way to achieve the unique taste that has made Kikkoman the most preferred soy sauce in the U.S., Canada—and the world.

KIKKOMAN *The naturally brewed soy sauce.*

KIKKOBURGERS

Makes 4 to 6 servings.

1½ lbs. ground beef
1 Tbsp. instant minced onion
2 Tbsp. Kikkoman Soy Sauce*
¼ tsp. black pepper

Thoroughly combine all ingredients; shape into 4 to 6 patties. Broil or grill to desired doneness, brushing lightly with additional Kikkoman.

*Soy sauces vary widely in taste and quality. There's no substitute for Kikkoman.



WHERE TO FIND IT

Rejuvenated light fixtures add authenticity to restorations

By SYLVIA SUNDERLIN

Restoring a Victorian or early-20th-century house would be incomplete without using lighting fixtures of the period. Fortunately for the restorer who is not content with makeshift or inappropriate fixtures, many authentic chandeliers, wall lights and globes have survived the widespread and often ruthless demolition of fine old houses. Craftsmen to the rescue! They have painstakingly refurbished and made available for modern use a variety of oil, gas and early electric ceiling fixtures and wall sconces to be installed in their rightful places in the restored house.



Solid brass 1894 lighting fixture from Nantucket Island with etched glass shades; electrified for modern use, $950 from London Venturers Company.

Antiques by Plain Jane, 222 N. Lee St., Alexandria, VA 22314; (703) 548-2457—This firm has one of the largest selections of antique lighting fixtures in the Capitol area: authentic table lamps, chandeliers and sconces, completely restored with genuine old glass. Telephone inquiries welcome; photos sent on request. Shop open seven days a week, 10 A.M. to 6 P.M., Sunday, 1 to 5 P.M.

Authentic Designs, 330 E. 75th St., New York, NY 10021; (212) 535-9590—Artisans here adapt antique fixtures for modern use with skillfully concealed wiring. You can have an antique fixture replicated to make a matching pair. Brass and tole shades are reproduced from original designs. Open Monday through Friday, 8:30 A.M. to 5:00 P.M.

City Knickerbocker, Inc., 781 Eighth Ave., New York, NY 10036; (212) 586-3939—All kinds of antique lamps repaired and electrified. Firm has large, varied stock of glass shades, globes, lamp chimneys, both originals and reproductions. Brochure will be sent on request. Shop hours are Monday through Friday, 8 A.M. to 4:30 P.M.

City Lights, 2226 Massachusetts Ave., Cambridge, MA 02140; (617) 547-1490—This firm specializes in antique brass lighting fixtures from the mid-1850s to 1931, restored and electrified. Some are sold in original condition. Hours are Tuesday through Friday, noon to 6 P.M. and Saturday, 11 A.M. to 6 P.M.

Greg's Antique Lighting, 12005 Wilshire Blvd., Los Angeles, CA 90025; (213) 478-5475—Antique fixtures in this shop are mostly American, some dating as early as 1840. Most of its very large stock are ceiling fixtures, sold restored with original glass; also, wall brackets of combination gas/electric design are electrified for today's use. Inquiries welcome. Shop is open daily, except Sunday, 11 A.M. to 5:30 P.M.

The London Venturers Co., 2 Dock Sq., Rockport, MA 01966; (617) 546-7161—This oldest mail-order supplier of original gas, oil and early electric lighting fixtures has a wide range of chandeliers and bracket lamps completely restored and electrified. Catalog, $2.

McAvoy Antique Lighting, St. Louis, MO; (314) 773-9136—This small family firm supplies completely restored Victorian period gaslights and early electric ceiling and wall fixtures, with original shades. Information and appointments by telephone only.

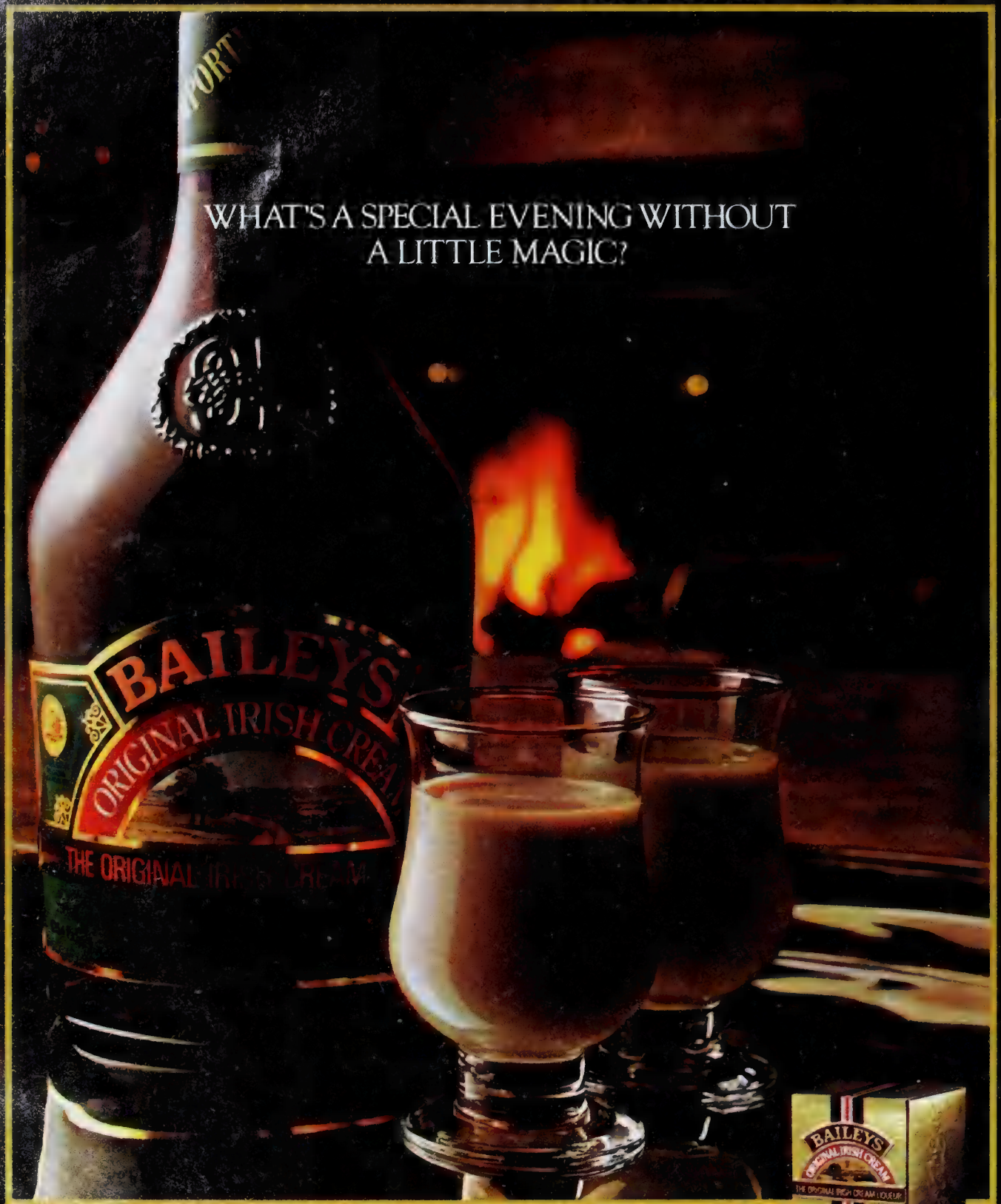
C. Neri Antiques, 313 South St., Philadelphia, PA 19147; (215) 923-6669—This shop has one of the largest inventories of Victorian gaslighting fixtures on the East Coast, all entirely restored and wired, with authentic glass shades from the period. Inquiries welcome for unusual items. Custom restoration for others. Catalog, $5, refundable with purchase. Open six days a week, 10 A.M. to 5:30 P.M.

Nowell's, Inc., Box 164, Sausalito, CA 94965; (415) 332-4933—The firm has a large stock of restored original antique lighting fixtures and a repair and restoration service for all kinds of antique lighting: oil table lamps; oil, gas and early electric ceiling and wall fixtures. Telephone inquiries are welcome.

Stanley Galleries, 2118 N. Clark, Chicago, IL 60614; (312) 281-1614—All types of lamps and ceiling fixtures, mostly brass, from 1865 to 1925 are for sale restored, lacquered, wired or rewired. Stock includes gas and kerosene lamps, transition (combination gas and electricity) lighting and early electric fixtures. Shop is open Monday through Saturday, noon to 7 P.M., Sunday, noon to 6 P.M.

Michael J. Dotzel, 402 E. 63 St., New York, NY 10021; (212) 838-2890—This firm repairs brass, pewter and iron chandeliers. They can duplicate parts from drawings and supply sconces, bobêches and cups. They also refurbish, polish, lacquer and rewire fixtures and replate chandeliers in silver, chrome or pewter.■

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Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.

TEMPURA



MICHAEL SKOTT

Four Hundred Years Ago, the Japanese Discovered Tempura — A Dish Whose Crisp, Easy-to-Prepare Batter Can Be Used to Envelop a Multitude of Fish and Vegetables For an Infinite Variety of Tastes

Here's one treasure from the Far East that anyone can enjoy. It's tempura—a delightful delicacy that the Japanese discovered 400 years ago and whose crisp texture and infinitely varied flavors are just as much of a treat today. Deceptively simple in its recipe—a lacy, light batter is used to enclose a variety of fish fillets and cut-up vegetables—tempura is as full of unexpected riches as the Orient itself. Consider its contradictions: Although fried in oil, well-prepared tempura is wonderfully light. And though quintessentially Japanese, the inspiration for tempura came from Europe. In fact, you can use almost any kind of vegetable or fish available in this part of the world—from asparagus to sole—to prepare it. And what other classic dish cooks in under three minutes and can be made to order for a party buffet?►

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

In Tokyo, the Master of a 400-Year-Old Art Shares his Enthusiasm — And his Secrets



The master of one of the most famous tempura restaurants in Tokyo, Ten Masa (it's also exclusive—no phone number is listed), has been studying both fish and the art of tempura cooking for 60 years. A master chef at the restaurant for 32 of those years, Masaji Hashii practices his craft according to a precise ritual: He heats his special mixture of hand-pressed cottonseed oil and sesame oil to exactly 180 degrees. Then he dips the ingredients and fries them to the exact second of doneness.



Use a separate bowl to prepare the tempura batter and to coat the fish and vegetables for frying. Before dipping them, dry them and dredge them lightly in flour. The goal is to achieve a lacy, golden coating—not a heavy shell.



Heat the oil in either a tempura pot (a $3\frac{1}{2}$-inch deep, tin-lined copper pot is ideal) or a heavy wok. Use a drop of batter to test the temperature. Make sure you have a strainer on hand—you should constantly skim batter from the oil.

The Ingredients for Success — The Freshest Foods, the Most Superb Oil — and Exquisite Presentation

When prepared in traditional Japanese style, tempura is truly food fit for a king—a status to which "the master" *(left)*, Masaji Hashii, of Ten Masa restaurant can attest. The chef of this exclusive Tokyo restaurant, the master is the only culinary expert in Japan ever invited to come cook for the emperor in the imperial garden.

To what does he attribute his success? He has, first of all, a 400-year-old tradition behind him—a history that is all the more surprising because its roots are not Japanese. Tempura, in fact, began with Portuguese missionaries who brought not only Western religion but culinary custom to the Far East. Because they were Roman Catholics, these missionaries always ate fish—fried—on Friday. The Japanese observed this method of preparation and adapted it to suit their own needs and tastes. The result was tempura—a dish that consists of dipping many different foods in batter and then cooking them quickly in hot oil until they are at just the right crispness. The items selected for this respected ritual can be the fish originally used by the Japanese (prawns, clams, shrimp and flounder are delicious), or the vegetables you pick from your garden. You can create tempura, for instance, from such typical choices as asparagus, zucchini and sweet potatoes, or more unexpected finds like lotus root and ginger shoots. For more exotic dishes, you can try some of the master's favorites: smelt and kiss fish, sea eel and antennae of prawns tied with seaweed.

Whatever you choose, the secret lies in three important factors: the freshness of the food, the superiority of the oil and the exquisiteness of the presentation. For fish, Hashii goes to the Tokyo fish market three times a day (tempura, though, is as delicious with a few items). For frying, he uses a mixture of ¾ cup cottonseed oil and ¼ cup light sesame oil (a light vegetable oil flavored with sesame oil will do the trick). As for presentation, his hints follow.►



TEMPURA BATTER

1 egg yolk
3 cups ice water
4 cups flour, approximately

Mix batter ingredients together, stirring very lightly (it's important not to overstir) with wooden chopsticks. It's best to make the batter in small amounts, repeating the recipe when you need more. For frying, use high-quality, very light vegetable or safflower oil. For flavoring, add ½ cup sesame oil to each pot of vegetable oil.



Almost any vegetable makes excellent tempura. Have a tray ready with fresh slices so guests can choose what they'd like. At Ten Masa, all like foods are fried together—prawns are cooked at one time, asparagus, squash and so on.



Use metal chopsticks to dip the foods for frying. Never leave anything in the oil for more than three minutes. Experimentation, the master says, is the best way to learn cooking times—no two are the same.

Have Your Own Tempura Party— Your Kitchen Is The Cooking Center, Your Dining Table, The Buffet

Serving tempura is an art in itself—and one that offers terrific possibilities for the American home. Here, we show an easy-to-prepare buffet: a dinner whose theme is "tempura to order." Guests take plates, chopsticks and sake or beer from the buffet table, proceed to a choice of delicacies —and presto—a made-to-order meal.

BROTH TO SERVE WITH TEMPURA

1 cup *dashi* (dried bonita stock)
⅓ cup *mirin* (heavily sweetened rice wine)
⅓ cup light soy sauce
1 cup grated *daikon* (white giant Japanese radish)
A few teaspoons grated fresh ginger root (optional)

In a saucepan, mix liquids together and heat over low heat, stirring until warm. Remove from heat and add radish and ginger root. Serve in small bowls for dipping tempura.



Freshness is the most important consideration when selecting ingredients for tempura. Above are some excellent choices: shrimp, fillet of whitefish, snow peas, asparagus, green beans, mushroom caps stuffed with shrimp and julienne carrots wrapped with that Oriental favorite, seaweed.



Tempura aficionados compare the art of preparing the dish to painting a picture—it's important to carefully select just the right elements. Fortunately, tempura doesn't require a great variety, and it's a gardener's delight. Here, in addition to shrimp and clams, are such vegetable treats as "yard-long" Japanese string beans, white mushrooms, ginger root, kohlrabi, *shiitake* mushrooms (dried in a bowl top right), oyster mushrooms (in bowl below right), Japanese white radishes and Jerusalem artichokes. Take your pick (offer only a few or many), wash and dry them, and they're ready for cutting.

TO SET UP THE BUFFET

For serving, you'll need Japanese imari-style plates and bowls for broth; brightly colored lacquered chopsticks; crystal glasses for sake or beer; Oriental-print cloth napkins; light stationery to place under tempura (optional). Try a mix of color and pattern for a cheerful, harmonious blend—in the true Japanese spirit.



plate filled with tempura is a aleidoscope of color and texture. ach piece is wrapped in a coating hat's crisp, golden, as light as ice—and delicious.

Tempura is an all-time crowd-pleaser. Experts, however, suggest that you prepare a guest list of about 10 to 16 to manage a buffet most easily. Guests should begin at the buffet table, set with bowls of broth and glasses of sake or beer. Leave a pair of chopsticks beside each plate and a napkin folded beneath. Next, guests go to the kitchen and the fun begins. Each chooses his favorite foods, and the host places them, cooked, on the plate with a small rectangle of paper folded underneath. (The Japanese use a white, semiabsorbent paper, folded in a triangle—bottom-left corner to upper-right corner.) Use only stationery, as a napkin or paper towel will lift up with the food. If your tempura is perfect, not a drop of oil will be left on the paper! ■ *Contributing Editor* MARTHA STEWART



Expert cutting and frying depend on the right equipment: sharp knives, spatulas for batter, strainers to skim the surface of the oil when cooking.



'our kitchen is always your cooking center, where the host or ostess is prepared with a pot of oil, batches of batter and precut ish and vegetables for the meal. Here, HB Contributing Food Editor Martha Stewart has everything on hand for guests. A well-planned empura party, like this one, is sure to be a success.



Tempura is the ultimate finger food—and must be managed easily with hands or chopsticks. As a result, all fish and vegetables should be cut into neat, bite-sized pieces before frying. Thin vegetables like onions or eggplant strips can be held together with toothpicks.

SUGGESTED VEGETABLES

asparagus	broccoli
eggplant	Japanese cucumbers
sweet potatoes	mushrooms
zucchini or yellow squash	okra
Jerusalem artichokes	green peppers
string beans	

Vegetables should be cooked so that they retain their crispness. While asparagus takes almost 3 minutes, the perfect cooking time for a stuffed mushroom is only about a minute and a half.

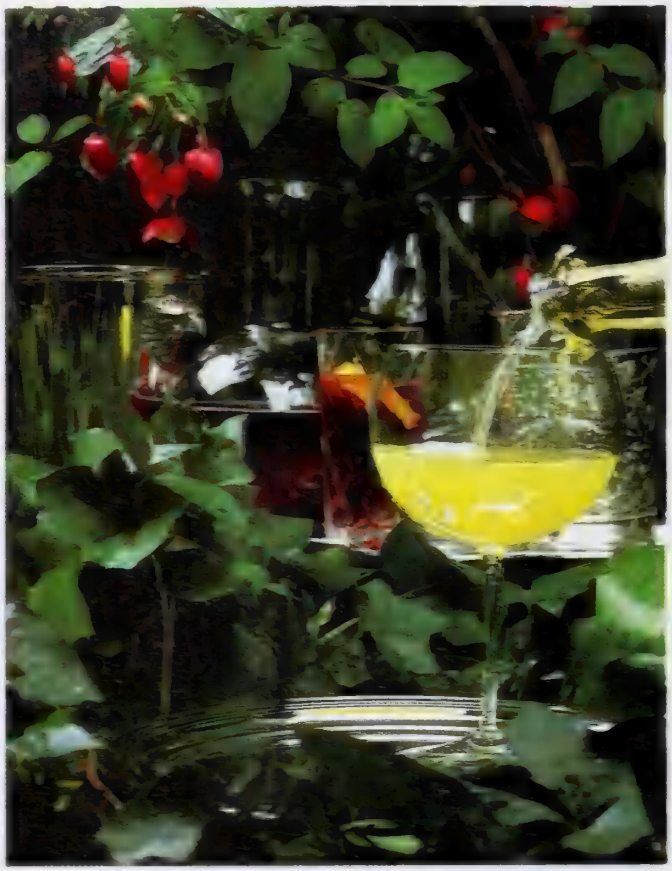
SUGGESTED SEAFOOD

shrimp	whitefish fillets
clams on the half shell	prawns
sole fillets	mackerel
flounder fillets	smelt
sea eel	kiss fish

As with vegetables, pat fish dry and cut into small, neat pieces, dredging lightly in flour before dipping into batter. Do not overcook—fish should be very tender.

WHAT PEOPLE ARE DRINKING:

LIGHT SPIRITS WITH A NEW TWIST



DICK SHARP

By NATALIE SCHRAM

Along with the trend toward lighter, creatively presented food is a coast-to-coast interest in new-style drinks. Not that the Martini has been declared obsolete. It, like many of the traditional before and after dinner favorites, has inspired a variety of refreshing versions, invented by this country's food celebrities and adventurous restaurateurs. The roundup of top choices reflects a countrywide taste that runs to light, unique mixtures with many a new twist.

One of French chef **Julia Child**'s favorite liquid recipes calls for a few dashes of Angostura bitters and sugar together in a big tulip-shaped goblet; add ice and then flame some bourbon in a ladle with a few sugared lemon peels; tip the ladle into the goblet and fill with champagne. "Absolutely delicious," she reports.

James Beard, another name synonymous with culinary expertise, works magic with the venerable Mint Julep. Along with the recipe, he adds this warning: "Drink slowly and repeat only once! Crush mint and add some sugar to a crystal glass with a handle. Crush a lot of ice to a powder (I use a canvas bag and mallet) and fill the glass with it; add Old Grand-Dad bourbon and stir like mad. Put into the fridge for a while and then add a final dollop of mint and powdered sugar and that's the *Beard* Julep!"

Craig Claiborne, who is regularly toasted as a fine chef and best-selling author, takes liberties with the conventional Margarita: "I don't put any salt on the rim of the glass. Since I hate drinks on the rocks, I take a cocktail shaker, put lots of ice in it and add 1½ ounces golden tequila, 1 ounce triple sec or Cointreau, 1 ounce lime juice. Give it a fast few shakes and pour into a goblet that's been chilled in the freezer." On "extraordinary occasions," when he indulges in a Martini, Claiborne's rendition reads: "Put an unseemly amount of ice in a cocktail shaker, add Burnett's White Satin gin, ½ teaspoon Noilly Prat and stir as fast as possible so as not to bruise the gin. Drink in a chilled glass. If you really want to knock people out, fill a martini pitcher with gin and vermouth (½ teaspoon vermouth to a cup gin), put the pitcher in the freezer, *don't stir* and pour into stemmed martini glasses with a twist. Do it only

James Beard's variation on the Mint Julep, Craig Claiborne's Margarita sans salt—and a host of refreshing drinks favored from coast-to-coast

once and enjoy a remarkable revel!"

Martha Stewart, caterer and author of *Entertaining* (Clarkson N. Potter), reports beer is on the upswing as a social drink—not just the supermarket variety, but more exotic labels from Mexico, Czechoslovakia and China. She also cites a trend toward red wines as mixers with sparkling water on the rocks, garnished with thick slices of orange. Another variation: the Cardinale—red wine with cassis and a twist of lemon.

Now that the personal favorites of food authorities have been noted, we move on to places where tasteful drinks are the prelude and finale to a memorable meal. First stop, California, where local cuisine tends to be light and preference in drinks, "white."

Fournou's Ovens in **The Stanford Court** is a **San Francisco** landmark, and owner **Jim Nassikas** sees "a swing toward white drinks—vodka (mixed, not on the rocks), dry white wines (mostly Chardonnays), California champagnes (mostly Schramsberg) and chilled mineral waters." His special blend—not exactly white—is nonetheless lighthearted: Combine 1½ ounces apricot brandy, 1½ ounces lemon juice, a little powdered sugar mixed with a few drops of lemon juice and ice in a shaker. Give it a few shakes and strain into an old-fashioned glass over ice. Float ½ ounce of Hennessey lightly on the surface. Garnish with half an orange slice and enjoy it.

Patrick Terrail, owner of **Ma Maison** in **Los Angeles,** serves health-conscious film stars, directors and producers. He says, "Women are ordering beer with 7-Up on the rocks; the newest drink is our own imported champagne with a teaspoon of Poire William. Another favorite is our strawberry Daiquiri: Throw four or five strawberries, a shot of orange juice, half a shot of Grand Marnier into the blender with crushed ice. Add a shot of vodka or gin. Blend for a minute and serve in a wineglass."

Mauro Vincenti, the entrepreneur behind **Los Angeles's Rex II Ristorante,** says, "My guests drink fine Italian champagne because our food is so light. Strong spirits belong with spicy food, but not here—although we do have an open bar where we serve whatever people would like."

Paul Bruggemans, Belgian host/owner of **Le St. Germain** and **Le Valluris,** rockets back and forth between **Los Angeles** and **Palm Springs.** "People are getting away from strong, heavy booze," he claims, "but white spirits mixed with fresh fruit juices are hot. I just brought a new drink back from the Cipriani in Italy: Whirl a third each fresh orange juice, vodka and pureed peach in the blender and serve in a highball glass with ice and fresh mint."

Mary and Bob Keenan, owners of the charming **Burgundy and Bordeaux House** country inns in **Yountville, the Napa Valley,** say, "When our guests come back from touring the wineries I give them 'Mary's Iced Tea' and they perk up. Pour into a 12-ounce glass with ice: ½ ounce each vodka, gin, rum; ¼ ounce tequila; a dash each fresh lime, sweet and sour mix, orange juice. Fill with Coca-Cola and garnish with lemon."

On to **New Orleans** and the renowned hospitality of **Ella Brennan's Commanders Palace:** "New Orleans is cocktail city," she says. "People break for lunch as they do in Europe, and, while they may have just one, a special is what we give. A lot of our friends like two-thirds orange juice to one-third Pernod on the rocks. At **Brennans-Houston** our Milk Punch is wonderful, easy and quick: Combine 1½ ounces bourbon, ½ ounce vanilla, ½ ounce simple syrup (half water, half sugar), 1 ounce half-and-half, 2 ounces milk and a dash of nutmeg in an iced cocktail shaker. Shake and pour."

In **New York,** current choices are as varied as the international foods served in these distinctive restaurants: **Trader Vic's** features its Rum Giggle: Blend together 2 ounces orange juice, 1 ounce pineapple juice, 1½ ounces lemon juice, 3 ounces light rum, 1 ounce Amaretto, ½ ounce simple syrup. Decorate with a gardenia and sip through two straws.

Chef Rachou, the owner of **La Côte Basque** and **Le Lavandou,** lets **Charlie** the bartender do the talking: "Our guests like our Kir Royale": a teaspoon of Chambord (the racy French black-raspberry liqueur—10 pounds of fruit goes into each gorgeous bottle) in a chilled flute, fill with Laurent-Perrier and add three or four raspberries. The Côte Champagne Cocktail is a nice surprise with a little kick: Add a few dashes of bitters to a goblet, a teaspoon of Napoleon cognac, a slice of orange and the champagne—no sugar.

The Coach House indicates a shift away from traditional "brown" drinks to white wine and clear spirits. The house specialty: champagne with framboise. . . . **The Plaza's Oak Room** serves more Kir, white wine, light beers and clear spirits to its worldly guests. . . . **Woods** also stars Kir, plus Champagne Royal (cassis added). True to its image, **Tavern on the Green's** hospitality is garden grown. A sampling: Tropic Tulip with juices of coconut, orange, pineapple, a shot of light rum, Midori and garnished with banana and pineapple. Garden Breeze combines light and strong rum, orange juice, cranberry juice, Rose's lime juice and triple sec garnished with fresh fruit.

And true to its name, **Texarkana** caters to the southwestern palate—with a range of preferences. Beers rate high, particularly Lone Star and Dos Equis. As for mixed drinks, Margaritas appeal most. This restaurant's extra frothy version is created from the addition of a beaten egg to a batch.■

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

WINE & SPIRITS GUIDE

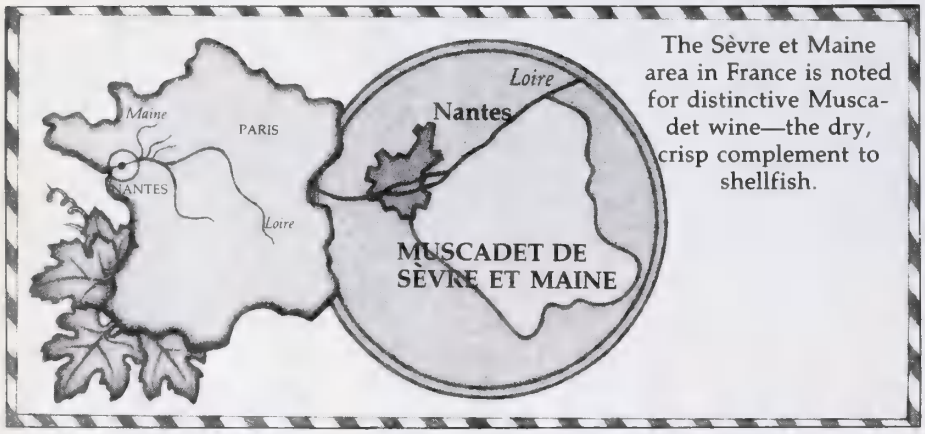
By PETER QUIMME

MUSCADET

A wine doesn't have to be expensive or grand to be perfect with food—and popular Muscadet, often thought to be the best wine accompaniment to all types of shellfish, is a good example of this principle. Muscadet comes from the lower Loire Valley, near Nantes, in France. Before World War II, it was known primarily as a local *vin du pays* (country wine); its reputation and popularity in the United States are fairly recent phenomena. The finest examples come from the small Sèvre et Maine area.

While not particularly distinguished or complex, the best Muscadets have a distinctive character: savory, bone dry, lively and crisp. The grapes are picked early to retain acidity and freshness in the wine, which is rarely aged in wood. Sometimes the term *sur lie* appears on the label—this means the wine was left on the lees after fermentation to gain character and liveliness.

When buying Muscadet, choose the youngest you can find. 1980 and 1981, have the sharp acidity that makes them ideal companions to oysters, clams and shrimp. Excellent Muscadets de Sèvre et Maine found nationwide at about $6 include those selected by Sauvion et Fils and a consistently fine one bottled by the Marquis de Goulaine.



The Sèvre et Maine area in France is noted for distinctive Muscadet wine—the dry, crisp complement to shellfish.

MARGOT ASAHINA

BACK TO BOURBON

Bourbon, this country's unique contribution to the great spirits of the world, is synonymous with whiskey to most Americans. Now interest in the *finest* bottlings is stronger than ever. The reason? Fine bourbon has a deep, rich and satisfying character, and the best are smooth enough to be appreciated on their own, splashed over ice or cut with water.

According to federal law, bourbon must be made from a fermented mash of at least 51 percent corn, distilled at not over 160 proof, aged for two or more years in new white oak barrels charred on the inside and bottled at not less than 70 proof. (But higher proof bourbons aren't necessarily better than normal 80 proof bourbons.)

Among the fine bourbons with loyal followings are Maker's Mark, George Dickel and Jack Daniel's (technically the last two are Tennessee whiskeys). My favorite is the marvelously mellow sweet-mash bourbon, Virginia Gentleman. Expect to pay about $8 a bottle for top bourbon.

GALLO'S NEW CABERNET

Cabernet Sauvignon has long been considered California's finest red, but unfortunately, many of the best examples of this varietal require years of aging for perfect drinkability and cost $10 a bottle. But I recently tasted a new, moderately priced Cabernet from Ernest and Julio Gallo that can be enjoyed right after purchase. In recent years, Gallo has added fine varietals—including an excellent Chardonnay—to their line of reliable jug offerings. This month they will release their first Cabernet Sauvignon under "The Wine cellars of Ernest & Julio" label. This long-awaited wine is smooth, well-balanced and has considerable style—an excellent choice with meat and cheese dishes. The first release is 100 percent Cabernet Sauvignon from Sonoma and entirely from the fine 1978 vintage, though the label doesn't carry a vintage date. Available nationally for about $6 a bottle.■

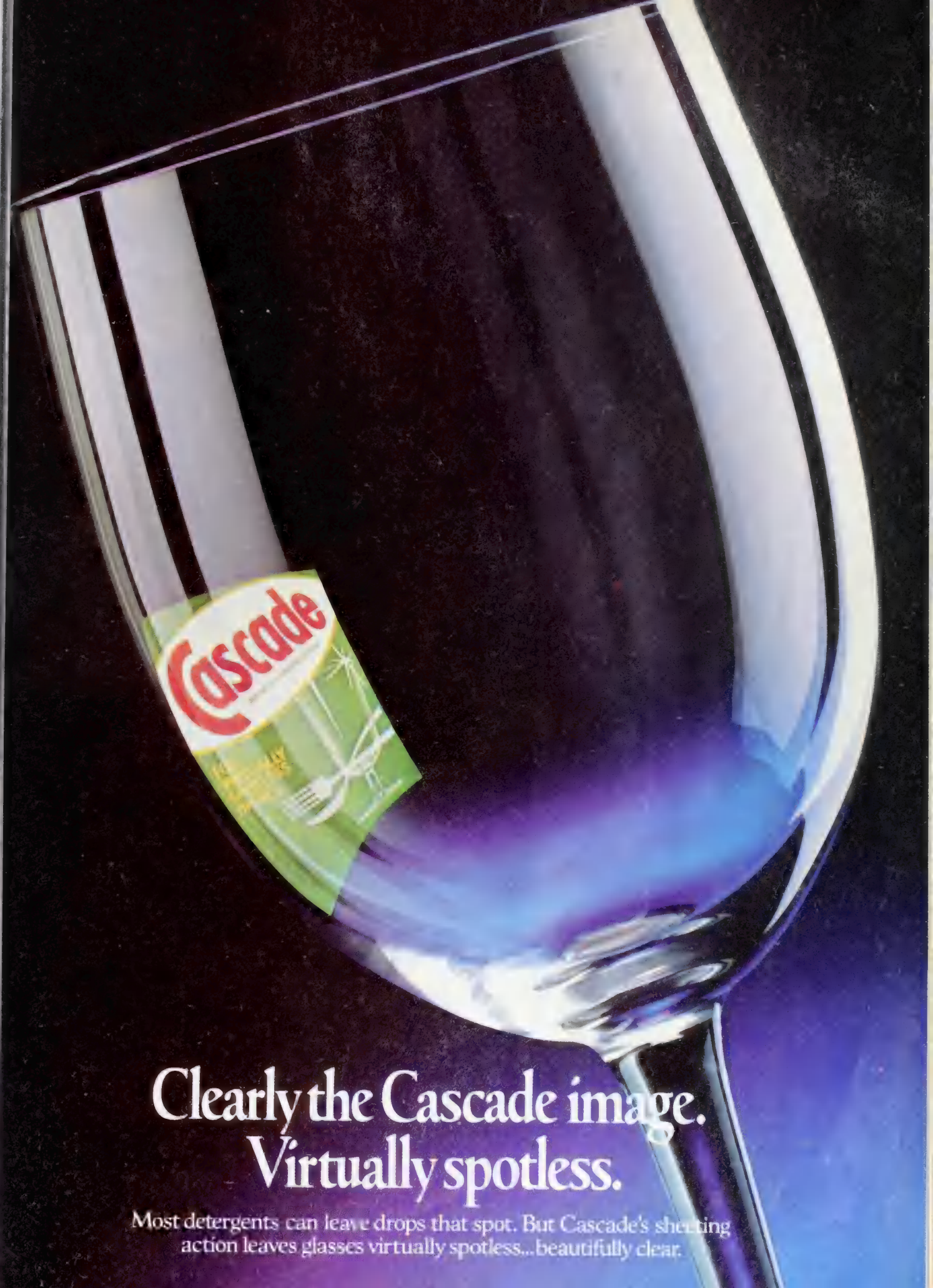
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QUICK COOK

Fresh From the Sea and the Garden

By MARTHA STEWART



September's faster pace makes one yearn for easy-to-prepare yet elegant food. Using all fresh ingredients, you can cook this meal on top of your stove in minutes. Serve with French bread, a salad of escarole and chicory and Pouilly Fumé. For dessert, sauté apple chunks and drizzle with honey, sprinkle with cinnamon and top with fresh cream. Recipes serve 6.

Sole With *Beurre Noir*

- 2½ pounds sole or flounder fillets
- Flour
- 3 tablespoons unsalted butter
- 2 tablespoons light vegetable oil

Sauce:

- 8 tablespoons unsalted butter
- 4 tablespoons tiny capers, drained
- 3 tablespoons balsamic or sherry wine vinegar
- Chervil, parsley or tarragon, chopped for garnish

1. Wash fish; pat dry. Lightly dust fillets with flour. In very large skillet, heat butter and oil. Sauté fillets until golden brown about 4 to 5 minutes. Arrange cooked fillets on heated serving platter.
2. *To make sauce:* In saucepan, melt butter over medium flame; cook until light brown. Add capers and cook 1 minute. Pour in vinegar and mix well. Pour sauce over fish; sprinkle with herb.

Zucchini With Tomatoes, Basil

- 2 tablespoons olive oil
- 1½ pounds baby zucchini, cut into ¼-inch slices
- 4 tomatoes, peeled, seeded and chopped
- 2 to 3 cloves, garlic, finely minced
- ½ cup fresh basil leaves, cut into chiffonade
- Salt and freshly ground pepper to taste

1. In large skillet, heat oil. Add zucchini, tomatoes, garlic, basil; cook until zucchini is tender, about 5 minutes. Do *not* overcook. Season with salt and pepper.■

HEATHER TAYLOR







Introducing the first microwave container that freezes, cooks and serves beautifully for only $1.99.*



When you discover all they can do, you'll be amazed at how little they cost. Because with New Hefty Food Containers, a whole tasty meal can go from freezer to microwave to table to leftover storage—all in the same decorator dish! And unlike most expensive glass containers, Hefty Food Containers have a special snap seal to help keep food fresh and help prevent "freezer burn." Their clear plastic lids let you see what's inside without guessing. And they're made with a lightweight, durable plastic that's stain-resistant and completely dishwasher safe. New Hefty Food Containers. The amazingly inexpensive dish that's as modern and convenient as your new microwave.

New Hefty Food Containers *Suggested retail price, pint size. 1½-pint size shown.

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Send for Tiffany's Selections Catalogue

Here is the new Tiffany's Selections Catalogue. 56 full-color pages of gift ideas feature collections of jewelry, sterling, china, crystal, watches and much more, by Tiffany's designers. Available in October. $1.

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Phoebe Dunn

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UNITED CEREBRAL PALSY

GARDEN GUIDE

SEPTEMBER: Last blooms of summer flowers usher in harvest time for vegetables; spaghetti squash dish

By KEN DRUSE

The final burst of color from the roses, the huge flowers of the dahlias and the fragrant blossoms of *Clematis paniculata,* virgin's bower, are the last signs of summer. These flowers also signal the beginning of the fall gardening season. Soon asters and chrysanthemums will bloom in the garden. It's time to make the last orders of peonies, poppies, spring-flowering bulbs and other fall planted perennials—and time, as well, to bring the summering houseplants back inside. Most gardeners recognize that September also starts the autumn harvest season. One vegetable, spaghetti squash, will be ready to pick soon for good eating now or stored, cool and dry, for winter dishes. It will be available at the supermarket.



Spaghetti squash average 5 pounds each

Spaghetti squash is an easy-to-grow vining plant that produces five to seven fruits averaging five pounds each. When cooked, they yield a subtly flavored pastalike food. You may want to grow these plants just for the fun of it or for a quick climbing screen.

The fruits are usually cooked *before* they are incorporated into a wide variety of dishes from casseroles to desserts. The squashes can be steamed or boiled, but since they can be a bit watery, baking is the preferred method. Wash the fruits and pierce them deeply. Place on a rimmed cookie sheet or a jelly roll pan and bake at 375 degrees for 45 minutes—turning them once when they are half cooked. Cool the squash slightly before slicing in half. Scoop out the seeds and fibers surrounding them and discard. Fluff out the spaghetti-like strands with a fork, pulling away from the rind. Eat as is with your favorite tomato sauce for a low-calorie pasta substitute, or incorporated into hundreds of recipes.

A new book, *The Vegetable Spaghetti Cookbook,* by Derek Fell and Phyllis Shaudys, tells how to grow and cook spaghetti squash. It's available from Pine Row Publications, Box 428N, Washington Crossing, PA 18977, for $4.95. The following recipe is a sample from the book.

HAM AND SWISS CHEESE CASSEROLE À LA SPAGHETTI SQUASH

- 5 tablespoons butter
- 8 ounces mushroom pieces
- 2 cups lean cooked ham, cubed
- 5 cups spaghetti squash
- 1 medium onion, diced
- 3 tablespoons flour
- ¾ cup scalded milk
- 1 cup hot chicken broth
- ¾ cup grated Swiss cheese
- 1½ teaspoons Dijon mustard
- Salt and pepper to taste
- ½ cup grated Parmesan cheese
- ½ cup slivered almonds

☐ In large skillet, melt butter. Sauté mushrooms and ham briefly. Remove and place in bowl with squash (cooked and drained). ☐ Sauté onion in butter remaining in skillet; blend in flour and gradually chicken broth and milk, stirring until thick and smooth. ☐ Add ½ cup Swiss cheese, mustard, salt and pepper; stir until cheese is melted. Combine with ham/squash mixture. ☐ Place in shallow, buttered baking pan, cover and heat in 350 degree oven 20 to 30 minutes. ☐ Remove and sprinkle with Parmesan, remaining Swiss cheese and almonds. Place under broiler about 3 minutes until bubbly. Makes 6 servings.■



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AT HOME WITH PETS

How to streamline your pudgy dog, corpulent cat

By MORDECAI SIEGAL

When your cat is as big as your dog and your dog resembles a couch, you are losing the battle of the bulge. Jelly-belly pets are as endearing as any others, but they will have more medical problems than normal-weight animals. Fat cats and plump dogs also live shorter lives. Like overweight people, paunchy pets are prone to heart problems, respiratory difficulties and arthritic pain. They are also more vulnerable to accidents, since their increased weight and attendant clumsiness make it more difficult for them to get out of the way of cars and other dangers. So, if you love your stout house pets, you must consider reducing their weight as an act of kindness and friendship.

The problem is not overeating on the part of the animal but overfeeding on the part of the human. Most normal, untroubled dogs will eat your sweat socks if you cook them in gravy. They think eating is their job. And food is also very serious business to cats. We've all seen their mad dances to the accompaniment of an electric can opener.



Weight reduction requires a change of eating habits; avoid in-between meal snacks.

In the wild, dogs and cats do not sit down to a candle-lit dinner every evening. They feed only when food is available. Consequently, they consume as much as possible to tide themselves over until the next meal is caught. The domestic dog and cat maintain the same habit by instinct. Humans can easily mistake this behavior for constant hunger and then overfeed their pets.

Of course, overeating is not always an instinctive reaction to food. It is quite often learned behavior from us—doting pet parents who mistakenly express our emotions with food. When kittens and puppies are taken from their mothers at a very early age, they imprint on human behavior in the human environment. Overweight humans often have overweight pets. Sometimes you are expressing more love by denying rather than lavishing food on your pet.

It is not difficult to tell when your pet is overweight. A sagging paunch, a rotund look and a rounded face with a lethargic demeanor are the important signs. More than one eighth of an inch of density covering the rib cage indicates such a condition. If you're not sure, see a veterinarian.

To figure your pet's exact weight, stand on a bathroom scale while holding the animal. Record the amount; then stand on the scale by yourself. Subtract the second weighing from the first and you will know the animal's weight. Assuming your vet has verified that your pet is in good physical condition and advised on how much weight he or she should lose, you are now prepared to put your dog or cat on a weight-reducing diet. There are several diet practices that are definitely not recommended for obese pets. Never limit the animal's water intake. "Fasting" or "starving" your dog or cat is also not advisable.

You may consider feeding your pet a commercially prepared diet ration. Available are Cycle 3, Fit & Trim and r/d Canine, r/d Feline (available only through your vet). Avoid giving any between-meal snacks. Do not feed the animal from table scraps. If you use a premium

(Continued on page 136)

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Continued from page 134

dog or cat food, the easiest thing is to cut the quantity fed. Some veterinarians recommend cutting the ration by 60 percent. You can use your judgment based on how quickly you want the pet to lose weight. It may take two or three weeks before you see results, but be patient.

"MOST NORMAL, UNTROUBLED DOGS WILL EAT YOUR SWEAT SOCKS IF YOU COOK THEM IN GRAVY"

Another option is to prepare your own homemade diet food. The following are dog and cat diets that are high-protein, low-fat regimens designed to satisfy the animal's hunger but help him or her to lose weight:

DOGS

- 1/4 pound lean ground beef
- 1/2 cup cottage cheese, *uncreamed*
- 2 cups carrots, canned solids
- 2 cups green beans, canned solids
- 1–1/2 teaspoons dicalcium phosphate or
- 1 Tums tablet (for calcium/phosphate balance), broken up

☐ Sauté the ground beef until browned. Drain off all the fat in the pan. Mix in rest of ingredients. Yields 1¾ pounds of food. Feed half in the morning and half in the evening.

DOG'S IDEAL WEIGHT	*FEED DAILY*
5 pounds	1/3 pound
10 pounds	2/3 pound
20 pounds	1 pound
40 pounds	1-1/3 pounds
60 pounds	2-1/2 pounds
80 pounds	2-3/4 pounds
100 pounds	3-1/4 pounds

CATS

- 1–1/4 pounds pork liver or white chicken meat, cooked and mashed.
- 1 cup cooked rice
- 1 teaspoon corn oil
- 1 teaspoon dicalcium phosphate or
- 1 Tums tablet (for calcium/phosphate balance), broken up

☐ Combine all ingredients. Divide ration into two feedings a day. Yields 1¾ pounds of food.

CAT'S IDEAL WEIGHT	*FEED DAILY*
5 pounds	1/4 pound
7-8 pounds	1/3 pound
10 pounds	1/2 pound

Supplement all diets with a premium vitamin and mineral formula every day.■

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Charles Lundgren's Golden Age of Sail

Twelve fine porcelain plates featuring original art by one of America's foremost maritime artists

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The First Plate Series to Bear the Art f Maritime Artist, Charles Lundgren

Now you can relive this fleeting era of ance, beauty and drama. For the sailing terpieces of yesteryear are about to come to for you . . . in Charles Lundgren's *Golden of Sail* porcelain plate collection.

This important series brings to life twelve he most renowned sailing ships in America's ud history . . . through the original artwork Charles Lundgren. One of the finest maritime sts in the world today, Lundgren's original rks command as much as ,000.00 each. Of special interest, this is the *very first time* Charles Lundgren has agreed to create works of art for a fine porcelain plate series.

A Registered Limited Edition

Charles Lundgren's *Golden Age of Sail* will be issued only once. And, only in a very Limited Edition of 5000 plates worldwide . . . a very small number, especially considering that demand for this important series will most certainly be intense among the world's estimated six million collectors. There is a further strict limit of two collections per person . . . each individually crafted specifically to your order.

In addition, the 24-karat gold backstamp will forever certify the Limited Edition status of the collection. And, to forever testify to your place within the edition, each plate will be accompanied by a *personalized* Certificate of Registration and Authenticity, registered in your name, with the serial number of *your* plate.

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With each plate in Charles Lundgren's *Golden Age of Sail* you will receive an authoritative information booklet. Thus, you will learn about the amazing Clipper Ship *Lightning*, the fastest ship that ever sailed the seas . . . the *Sea Witch*, which left the gold-rush route to achieve swift passages to China unequalled to this day.

Of course, each plate includes an exclusive display stand suitable for shelf or wall use . . . also *at no additional charge.*

Easy to acquire . . . modestly priced

To reserve Charles Lundgren's *Golden Age of Sail* Collector's Plates, you need only send $19.50 now. With the shipment of your first plate, you will be billed for the balance of $19.50. Thereafter, you will receive one plate every other month and will be billed in two equal monthly installments of $19.50. All shipping, handling and insurance costs are included. And, by using your credit card account, *you need send no money now.*

Remember, once the limit of 5000 collections is reached, applications will be returned and the edition closed forever. Thus, to be certain of acquiring these important Plates for your personal collection, do fill out and mail the Reservation Application *today* to: The Fleetwood Collection, One Unicover Center, Cheyenne, Wyoming 82008-0001.



The Clipper Ship
Flying Cloud
Plate shown smaller than actual size of 8½ inches in diameter.

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RESERVATION APPLICATION

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Golden Age of Sail

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Please accept my reservation for _____ (LIMIT 2) *Golden Age of Sail* Collection(s), a registered series of twelve fine porcelain plates featuring original artwork by one of America's premier maritime artists, Charles Lundgren. I will receive one plate every other month, beginning in late November, 1982. I may promptly return any plate I am not satisfied with for refund or replacement. Price stated below includes all shipping, handling and insurance.

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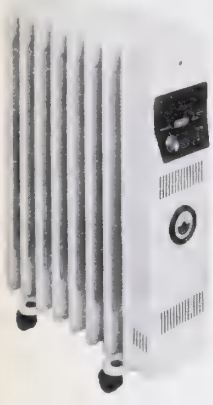
TOOLS FOR LIVING

SAVINGS IN THE SHOWER



Tools For Living has discovered a finely crafted shower head called the Deluxe Fuel Saver manufactured by Con-Serv, which cuts the use of water—*hot water*—in the shower from 5 or 8 to 2.45 gallons per minute. Remember, heating water throughout the year is second only to the cost of heating the house. With the conventional shower head, the average family of four uses 300 to 400 gals. of water—much of it heated—every day. According to U.S. Department of Energy figures, with the Deluxe Fuel Saver that same family uses 70% less water in the shower and realizes a savings of between $150 and $350 depending on the utility rates. Con-Serv designed the new Deluxe Fuel Saver without compromising comfort or high quality. Although the amount of water is significantly reduced, it is aerated and accelerated—utilizing the Venturi principle—for an invigorating shower. It delivers a comfortable yet forceful spray—forceful enough to quickly rinse shampoo suds out of a long, thick mane of hair. The Deluxe Fuel Saver also offers a "trickle valve" that allows you to stop water flow while soaping up. Made of chrome-plated solid brass, the Deluxe Fuel Saver is accompanied by a one-year limited warranty. It installs easily over the standard ½" shower head arm with pliers or a wrench—no plumber is needed. We offer the Con-Serv Deluxe Fuel Saver for **$16.00** ($2.95) #A351.

SPACE-AGE SPACE HEATER



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Three-way bulbs have some major shortcomings. They are noticeably more expensive than regular bulbs, and they come in a limited range of sizes and styles. Also, a 30-70-100 watt 3-way light at the highest setting gives you only 1285 lumens of light; a plain 100 watt bulb gives you 1740 lumens.

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All prices are approximate

ON DECORATING & DESIGN

■ *Pages 11 to 15:* U.S. addresses of fabric sources mentioned. **John Stefanidis,** Anthony P. Browne, 1263 35th St. NW, Washington, D.C. 20007. **Bailey & Griffin** (T), 979 Third Ave., New York 10022. **Colefax & Fowler Designs Ltd.; Sekers Fabrics Ltd.; Cole and Son Ltd.** (wallpapers)—all represented by Clarence House (T), 40 E. 57th St., New York 10022. **Liberty of London** (R), 229 E. 60th St., New York 10022. **Laura Ashley Inc.**—for information on the Decorator collection call Rosalie Ripley (212) 371-0217.

HB MARKETPLACE: WING CHAIRS

● *Page 19 (left to right):* **Bergère-style chair** #1312, Heritage Distinctive Upholstery collection—Drexel Heritage Furnishings (M), Drexel, NC 28619. **Damask chair** #7225, Henredon Upholstered Furniture collection, Cloister finish, blend-down cushions—Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Queen Anne-style floral chair** #1644 covered in Alicia Red, mahogany legs—Sherrill Upholstering Co. (M), PO Box 189, Hickory, NC 28603. **Claw and ball Chippendale chair** #1270-55, $879 C.O.M.—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. **Georgian-style chair** #491, Brown Oak English Bedroom collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago 60654. **Chippendale chair** #3022, mahogany legs, C.O.M. $739—Knob Creek (M), PO Box 995, Morganton, NC 28655. **Claw and ball Massachusetts chair** #1634, C.O.M. $970—Southwood Reproductions (M), PO Box 2245, Hwy. 6470 E., Hickory, NC 28603. **Double-scroll-arm chair** #20-7165-5 in fabric #79622—Ethan Allen (M), Ethan Allen Dr., Danbury, CT 06810. **Wing chair** #UF-3814, Maison Rustique collection, C.O.M. $592—Knob Creek (M), PO Box 995, Morganton, NC 28655.

PERFECTING AN OLD MILL

● *Pages 75 to 83:* **Designer**—David Whitcomb, Walker's Mill Rd., Germantown, NY 12526. **Architects**—David Morton and Thomas Cordell, 11 Leroy St., New York 10014. **Landscape architects**—A.E. Bye and Assoc., 523 E. Putnam Ave., Greenwich, CT 06830. **Courtyard and garden consultant**—Mrs. Nancy McCabe, Dublin Rd., Falls Village, CT 06068.

● *Page 79:* **Black cotton fabric on desk chair**—Clarence House (T), 40 E. 57th St., New York 10022. **Fabric on sofa pillows**—Jack Lenor Larsen (T), 232 E. 59th St., New York 10022.

■ *Page 80:* **Shiny cotton fabric on chair and sofa**—Clarence House (T), 40 E. 57th St., New York 10022.

● *Page 83:* **Plaid fabric on chairs**—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

RUGS

● *Page 84 (top to bottom):* **Needlepoint rug,** $1,279—Saxony Carpet (T), 979 Third Ave., New York 10022. **Hooked rug,** $1,800—Coury Rugs (T & R), 515 Madison Ave., New York 10022. **Kashmer-Sasoon rug,** $800—Saxony Carpet (T), 979 Third Ave., New York 10022. **Aubusson rug,** $4,800; **Bessarabia needlepoint rug,** $14,000; **English needlepoint rug,** $5,800; **French Aubusson rug,** $8,500—Coury Rugs (T & R), 515 Madison Ave., New York 10022. **Leather rug,** $1,995; **wool rag rug,** $860—Harmony Carpet (T), 979 Third Ave., New York 10022. **Custom-weave rug,** $725—W & J Sloane (R), 38th & Fifth Ave., New York 10018.

■ *Page 86:* **Rug #2** by Michael Graves, $11,546—V'Soske (T), 155 E. 56th St., New York 10022. **Portuguese tapestry,** $25,900—Tramatela Gallery, 157 Duane St., New York 10013. **Flokati,** $85—Conran's, 160 E. 54th St., New York 10022. **Berber rug,** $599—W & J Sloane (R), 38th & Fifth Ave., New York 10018. **Corniche rug,** $1,080—Harmony Carpet (T), 979 Third Ave., New York 10022. **Chinese mat,** $2,000—Coury Rugs (T & R), 515 Madison Ave., New York 10022. **Ille St. Louis rug,** $2,555—V'Soske (T), 155 E. 56th St., New York 10022. **Sisal rug,** $89—Conran's (R), 160 E. 54th St., New York 10022. **Tabriz rug,** $40,000; **Salor Afghanistan rug,** $40,000—Coury Rugs (T & R), 515 Madison Ave., New York 10022.

■ *Page 88:* **Russian Shirvan,** $8,600; **Shiraz kilim,** $6,000—Coury Rugs (R), 515 Madison Ave., New York 10022. **Chinese Ming rug,** $579—W & J Sloane (R), 38th & Fifth Ave., New York 10018. **Russian Bokhara,** $5,800—Coury Rugs (R), 515 Madison Ave., New York 10022. **Indian dhurrie,** $675—Pande Cameron (M), 200 Lexington Ave., New York 10016. **Old Indian dhurrie,** $6,000—Coury Rugs (R), 515 Madison Ave., New York 10022. **Plumas rug,** $1,447—Pan American Trading, 16 Dana St., Northampton, MA 01060. **Stripe dhurrie,** $1,000—Harmony Carpet (T), 979 Third Ave., New York 10022. **Diamond dhurrie,** $55—Conran's (R), 160 E. 54th St., New York 10022. **Navaho rug,** $3,800—Coury Rugs (R), 515 Madison Ave., New York 10022. **Multicolored dhurrie,** $1,500—Saxony Carpet (T), 979 Third Ave., New York 10022.

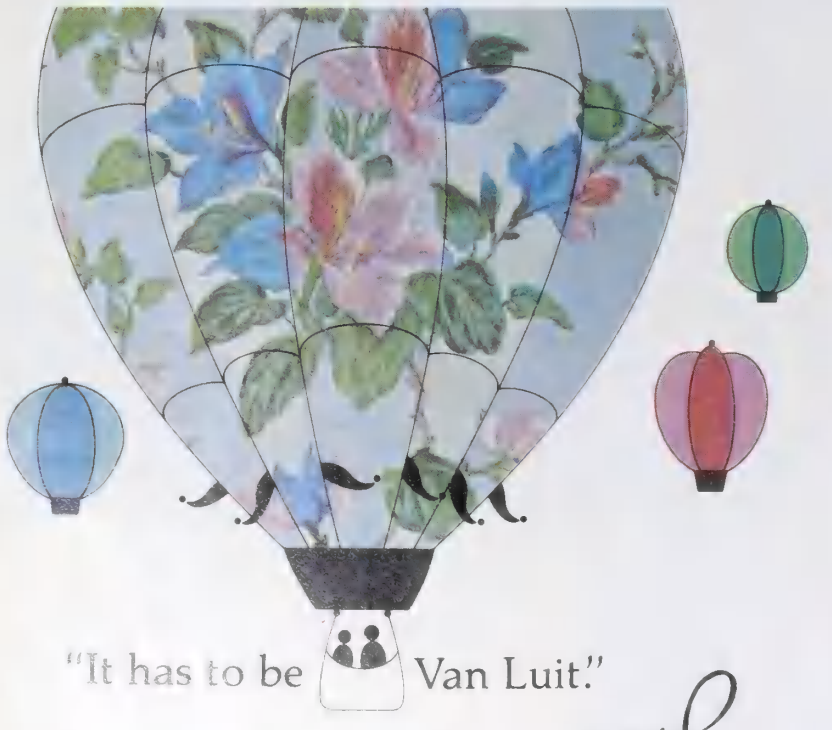
A POSSIBLE DREAM HOUSE

■ *Pages 90 to 101:* **Plans available**—HB Carriage House, HB 2-82, Princeton Plans Press, PO Box 622, Princeton, NJ 08540. **How to order plans:** 1 set, $95; 3 sets, $135; extra sets, $25 each. Make certified check or money order payable in U.S. currency to Princeton Plans Press. May be ordered by telephone (609) 924-9655 using MasterCard or Visa, no C.O.D.'s. Items shipped to Canada subject to Canadian tariff. Plans not returnable; not refundable. **Builder:** Peter John Frugone, Inc., 201 W. 72nd St., New York 10023. **Landscaping:** Tom Damiecki (R), Box 1150, Bridgehampton, NY 11932. **Construction and equipment:** Timberline roofing, Heather-GAF Corp. (M), 140 W. 51st St., New York 10020. **Walls, #19 Natural White sandblast finish**—Dryvit System (M), 420 Lincoln Ave., Warwick, RI 02888. **Energy-Saving Perma-Shield gliding patio doors and windows**—Andersen (M), Bayport, MA 55003. **Exterior doors**—Pinecrest (M), 2118 Blaisdell Av., Minneapolis 55404. **Interior doors, Colonist**—Masonite Corp. (M), PO Box 311, Towanda, PA 18848. **Garage doors:** Clopay Model RHP-O Doors, Clopay Model 8000 Door Openers—Clopay (M), The Clopay Building, 101 E. Fourth St., Cincinnati 45202. **Locks and knobs**—Westlock, Division Tre Corp. (M), 13344 S. Main St., Los Angeles 90061. **Security**—Honeywell Protection Service (M), Honeywell, Honeywell Plaza, Minneapolis 55408. **Shutters**—J. Zeluck Inc. (R), 2 Preston Ct., Brooklyn 11234. **Exterior lighting**—Lite-Trend, Prestige Lighting (M), 745 Birginal, PO Box 500, Bensinville, IL 60106. **Cellar door**—The Bilco Co., PO Box 1203, New Haven, CT 06505. **Cupola**—The True Roof (R), RD 1, Noyak, Sag Harbor, NY 11963 **Weather vane**—Cape Cod Cupola Inc. (R), 78 State Rd., N. Dartmouth, MA 02747. **Interior and exterior paint**—Benjamin Moore (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645. **Upholsterer**—Patrick Kern, Main St., Sag Harbor, NY 11963. **Installation of carpet and tiles**—East End Flooring, Gingerbread La., PO Box 747, East Hampton, NY 11937; Vivonetto Tile Inc., 53 March Ct., Selden, NY 11784; Nissan Tile Distributing Corp., 207-02 Northern Blvd., Bayside, NY 11361. **Pool deck**—Nicholas Romano, 201 Fernwood Circle, Morristown, PA 19401.

■ *Page 91:* **Colonnade style #405 carpet** in Shell Beige on stairway—Collins & Aikman (M), 210 Madison Ave., New York 10016. **Rough-Tex III siding for beams**—Georgia-Pacific Corp. (M), 900 SW Fifth Ave., Portland, OR 97204. **Lighting in cupola**—Halo Lighting Division, McGraw Edison Co. (M), 400 Busse Rd., Elk Grove Village, Il 60007.

■ *Page 92:* **Columns**—Henderson, Black & Greene (R), 110 Pike St., Troy, AL 36081. **Chaise**—Tomlinson Furniture (M), 305 High St., High Point, NC 27261. **Beleares Ottoman Print #78252.04 fabric on chaise** and **Bennington Woven Texture #80672.02 fabric on chair**—Brunschwig & Fils (T), 979 Third Ave., New

(Continued on page 142)



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10021. *Bottom:* **Rocking horse, dollhouse, mixing bowl, doughbox, plate rack, candlesticks, leaf plate**—Fieldstone Antiques (R), PO Box 234, Waban, MA 02168; by appointment only. **English pine blanket chest, pine table holding dollhouse, arrowroot flower basket, twig basket, blue and white painted basket, blue and white spatter plate,** Barbara Eigen **lettuce dish, French berry plates, cream plates** on plate rack, **throw**—La Ruche (R), 81 Newbury St., Boston 02116. **Pine needle basket**—Palecek Imports (T), 101 Kansas St., San Francisco 94103. **Raspberry pillows**—Dakotah (M), Box 340, Webster, SD 57274.

● *Pages 110 and 111:* **Sheets and comforter**—Wamsutta (M), 111 W. 40th St., New York 10018. **Wicker chair**—Chestnut St. Antiques (R), 1009 Chestnut St., Newton Upper Falls, MA 02164. **Batiste 84-inch white curtains**—D. Kwitman & Son (M), 130 Fifth Ave., New York 10011. **Angora throw**—Descamps (R), 723 Madison Ave., New York 10021. **Lamp**—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Window-box basket**—Crate & Barrel (R), The Mall at Chestnut Hill, Boston 02167. **Botanical plate, wrought-iron plant stand, stool**—Fieldstone Antiques (R), PO Box, Waban, MA 02168; by appointment only. **Rag rug, painted basket, hat on wall, basket by fireplace**—La Ruche (R), 81 Newbury St., Boston 02116.

● *Pages 112 and 113:* **Canton dinnerware** and **bread mixing bowl**—Fieldstone Antiques (R), PO Box 234, Waban, MA 02168; by appointment only. **Vegetable basket**—La Ruche (R), 81 Newbury St., Boston 02116. *Throughout:* All trees and flowers—Greenhouse One (R), 385 Boylston St., Boston 02116.

A NARROW APARTMENT KITCHEN

● *Pages 114 and 115:* **Designer**—Alexandra Stoddard, 1125 Park Ave., New York 10028. **Range**—Crown Div. of Gray & Dudley (M), 2300 Clifton Rd., Nashville 37209. **Dishwasher**—KitchenAid Div., Hobart Corp. (M), Troy, OH 45374. **Refrigerator, washer, dryer, toaster oven, can opener**—General Electric (M), 9500 Williamsburg Pl., Louisville, KY 40222. **Copper sink and goose-neck spout: 14-inch round bowl, #4300 swan fitting; brass wire pulls on cabinets**—P.E. Guerin (M), 23 Jane St., New York 10014. Cork-O-Plast, bonded **vinyl/cork flooring** in Classic—Permagrain Products (M), 22 W. State St., Media, PA 19063. **French tiles: PF Butterfly, $30 each; PF Panel Blanc, $4.60 each; PF Poly Ruban border, $9 each**—Country Floors (R), 300 E. 61st St., New York 10021. **Paint on cabinets**—Benjamin Moore (M), 51 Chestnut Hill Rd., Montvale, NJ 07645. **Fabric #1402 on chair seat,** by Souleido, $24 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Herbs on table**—Horticulture House (R), 217 E. 83rd St., New York 10028. **Cups and saucers**—Museum of Modern Art (R), 11 W. 53rd St., New York 10019. **Silver utensils**—James Robinson (R), 15 E. 57th St., New York 10022. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021. From Alexandra Stoddard collection: **Wineglasses**—Baccarat (R), 55 E. 55th St., New York 10022. [illegible] D. Porthault (R), 57 E. 57th St., New York 10022. **Antique** [illegible] **dish towel, plates, copper containers and painting**[illegible]

[illegible] TEMPURA

[illegible]arkins—China [illegible]



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(M)—Manufacturer or distrubutor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate

ON DECORATING & DESIGN

● *Pages 11 to 15:* U.S. addresses of fabric sources mentioned: **John Stefanidis,** Anthony P. Browne, 1263 35th St. NW, Washington, D.C. 20007. **Bailey & Griffin** (T), 979 Third Ave., New York 10022. **Colefax & Fowler Designs Ltd.; Sekers Fabrics Ltd.; Cole and Son Ltd.** (wallpapers)—all represented by Clarence House (T), 40 E. 57th St., New York 10022. **Liberty of London** (R), 229 E. 60th St., New York 10022. **Laura Ashley Inc.**—for information on the Decorator collection call Rosalie Ripley (212) 371-0217.

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PERFECTING AN OLD MILL

● *Pages 75 to 83:* **Designer**—David Whitcom er's Mill Rd., Germantown, NY 12526. **Arc** David Morton and Thomas Cordell, 11 Leroy York 10014. **Landscape architects**—A.E. Bye soc., 523 E. Putnam Ave., Greenwich, CT **Courtyard and garden consultant**—Mrs. McCabe, Dublin Rd., Falls Village, CT 06068

● *Page 79:* **Black cotton fabric on desk cha** ence House (T), 40 E. 57th St., New Yor **Fabric on sofa pillows**—Jack Lenor Larsen (T 59th St., New York 10022.

● *Page 80:* **Shiny cotton fabric on chair n** Clarence House (T), 40 E. 57th St., New York

● *Page 83:* **Plaid fabric on chairs**—Brunschw (T), 979 Third Ave., New York 10022.

RUGS

● *Page 84 (top to bottom):* **Needlepoint rug,** Saxony Carpet (T), 979 Third Ave., New Yo **Hooked rug,** $1,800—Coury Rugs (T & R), son Ave., New York 10022. **Kashmer-Sa** $800—Saxony Carpet (T), 979 Third Ave., 10022. **Aubusson rug,** $4,800; **Bessarabia r rug,** $14,000; **English needlepoint rug,** $5,8 **Aubusson rug,** $8,500—Cou gs (T Madison Ave., New York **wool rag rug,** $860— Ave., New Yo & [illegible]

PRODUCT INFORMATION

Continued from page 140

York 10022. **Country Queen Anne chair**—The Seraph (R), PO Box 500, Sturbridge, MA 01566. **French chairs**—Meyer-Gunther-Marini (T) 511 E. 72nd St., New York 10021. **Blue armoire #675-13**—Lane Co. (M), Altavista, VA 24517. **Blue tables**—Roe Kasian (M), 410 W. 16th St., New York 10011. **Antique pine table and twig box**—John Rogers (R), 16 Jobs Ln., Southampton, NY 11968. **Rug**—Stark Carpet (T), 979 Third Ave., New York 10021. **Fireplace fender**—Pheasant Antiques (R), Montauk Hwy., Wainscott, NY 11975. **Blue lamp**—Karl Springer (T), 306 E. 61st St., New York 10021. **Blue/white planter**—Wm. H. Williams (M), PO Box 10447, Dallas 75207. **Turquoise jar and Saki jar**—Clifford Stanton (T), 227 E. 57th St., New York 10022. **Blue porcelain seat**—Ch'Ang-An (T), 979 Third Ave., New York 10022. **Porcelain accessories**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. **Basket on armoire**—Engel Pottery, 1 Main St., East Hampton, NY 11937.

● *Page 93:* **Modular sofa with Haitian cotton fabric**—Stratford Furniture (M), 666 N. Lake Shore Dr., Chicago, IL 60611. **End table**—Tomlinson Furniture Co. (M), 305 High St., High Point, NC 27261. **Dark blue vase**—Luten-Clarey-Stern (T), 1059 Third Ave., New York 10021. **Chinese ginger jars**—Ch'Ang-An (T), 979 Third Ave., New York 10022. **Porcelains in bookcase**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10021. **White ceramic lamp**–Karl Springer (T), 306 E. 61st St., New York 10021. **Bronze floor lamp**—Chapman Lamps (T), 21 E. 26th St., New York 10010. **Books in bookcase and on table**—Rizzoli Bookstore, 712 Fifth Ave., New York 10019. **Painting:** Oblique Line Series No. 33 by Alice Phillips—David Findlay Galleries (R), 984 Madison Ave., New York 10021.

● *Page 94:* **Stove**—Garland Commercial Industries (M), Freeland, PA 18224. **Refrigerator**—Sub-Zero (M), Box 4130, Madison, WI 53711. **Kitchen cabinets, panels on refrigerator and dishwasher**—St. Charles (M), St. Charles, IL 60174. **Dishwasher,** Model WU 700—Maytag (M), Newton, IA 50208. **Corian sink and countertops**—E.I. du Pont De Nemours (M), Corian Bldg. Products, Wilmington, DE [illegible]. **Faucet,** model #LKA 2440 High Arc Faucet Series—Elkay Mfg. (M), 2222 [illegible], Oak Brook, IL 60521. **Air vent under hood,** model #76000—Broan Mfg. (M), [illegible] N. Water St., Milwaukee, WI 53202. **Copperware**—Daewoo International (America) 100 Daewoo Pl., Carlstadt, NJ 07072. **Blue casserole**—Cuisinart (M), 50 Enterprise Ave., Secaucus, NJ 07094. **Butcher-block cart**—J & D Brauner (M), 315 E. 59th St., New York 10022. **Lighting**—Halo Lighting Div., McGraw Edison (M), [illegible] Busse Rd., Elk Grove Village, IL 60007. **Skylight**—Ventarama Skylight (M), 75 Channel Dr., Port Washington, NY 11050. **Tiles behind stove:** Murano Arte Ceramica, Italian Tile Center.

● *Page 95:* **Furniture**—Tomlinson Furniture (M), 305 High St., High Point, NC 27261. **Grandfather clock, cupboard, yellowware**—Pheasant Antiques (R), Montauk Hwy., Wainscott, NY 11975. **Chandelier**—Chapman Lamps (T), 21 E. 26th

25 Fifth Ave., New York 10010. **Hester Bateman flatware**—Oxford H[illegible] iths (M), 225 Fifth Ave., New York 10010. **Stemware**—Simon Pea[illegible] 4), Quechee, VT 05059. **Napkins**—D.R. Porthault (R), 57 E. 57th St., N[illegible] 22. **Greenhouse**—Four Seasons Solar Products, 910 Rt. 110, Farmingda[illegible] k 11735. **Beleares Ottoman Print #78252.04 banquette**—Brunschw[illegible] , 979 Third Ave., New York 10022. **Table**—Clifford Stanton (T), 227 [illegible] ew York 10022. **Carpet**—Roscore Carpet (T), 979 Third Ave., New Yo[illegible] k **plank flooring**—Harris Mfg. (M), PO Box 300, Johnson City, [illegible] ling seat—Luten-Clarey-Stern (T), 1059 Third Ave., New York 100[illegible] Engel Pottery (R), 1 Main St., East Hampton, NY 11937.

and 97: **Upholstered bed**—House of Alfino (T), 150 E. 58th St., N[illegible] 2. **Westbury Bouquet #613322.01 for bed, draperies, pillows; Westbu[illegible] bric on pillows, settee**—Brunschwig & Fils (T), 979 Third Ave., N[illegible] 2. **Bed linens, comforter**—Fieldcrest (M), 60 W. 40th St., New Yo[illegible] ite eyelet fabric—Waverly Fabrics (M), 58 W. 40th St., New Yo[illegible] kets Variation #1814, c. 1930 **antique quilt**—Thomas K. Woodard (I[illegible] n Ave., New York 10021. **Back Supporter mattress**—Spring Air (M), [illegible] Dr., Chicago, IL 60606. **White wicker**—House of Charm Antiques, I[illegible] Montauk Hwy., Bridgehampton, NY 11932. **Armoires**—Tomlinson Fu[illegible] , 305 High St., High Point, NC 27261. **Night stands**—Thomasvi[illegible] Industries (M), Thomasville, NC 27360. **Chateau Elegante carpet** Blue, Anso IV Nylon—Bigelow Carpet (M), PO Box 3089, Greenville, S[illegible] alon Elegante carpet foundation—Olin Corp., 120 Long Ridge R[illegible] CT 06904. **Lamps**—Morris Greenspan Lamp Mfg. (M), 1307 Hill A[illegible] 217, Mangonia Park, West Palm Beach, FL 33407. **Hunter Fans ceili[illegible]** earest showroom, call 1-(800) 238-5358 toll free. **Le Village de Saint-Pa[illegible]** F7923 by Roger Muhl—David Findlay Galleries (R), Madison Av[illegible] 10021. *Bottom:* **Quadrifolio Blu Italian ceramic wall tiles** by Piemm[illegible] oor tiles by Marazzi—Italian Tile Center (T), 499 Park Ave., New Yo[illegible] inity whirlpool, San Raphael toilet, Georges IV faucets, towel bars-[illegible] . (M), Kohler, WI 53044. **Corian vanity tops**—E.I. du Pont De Nemou[illegible] uilding Products, Wilmington, DE 19898. **Mirror**—Carolina Mirr[illegible] O Box 548, North Wilkesboro, NC 28659. **Mirror and ceiling lighting-**[illegible] d, Prestige Lighting (M), 745 Birginal, PO Box 500, Bensinville, IL 6010[illegible] Fieldcrest (M), 60 W. 40th St., New York 10018. Danish Checks II Blu[illegible] oric on stool—China Seas (T), 979 Third Ave., New York 10003.

8: **Chateau Elegante carpet, Anso IV Nylon**—Bigelow Carpet (M), PO Bo[illegible] eenville, SC 29602. **Omalon Elegante carpet foundation**—Olin Corp. (M Consumer Products, 120 Long Ridge Rd., Stamford, CT 06904. **Bamboo for bed-**The Otto Gerdau Co., 82 Wall St., New York 10005. **Bed** custom made—Al[illegible] Eames (R), Division and Harrison St., Sag Harbor, NY 11963. **Back Support[illegible] mattress**—Spring Air Co., 20 N. Wacker Dr., Chicago, IL 60606. **Bordeaux fabr on bed and pillows**—Quadrille (T), 979 Third Ave., New York 10022. **Bamb[illegible] benches**—John Rogers (R), 16 Jobs Ln., Southampton, NY 11968. **Purple table-**

It's an appetizer.

Split three mild green or yellow chili peppers lengthwise; remove seeds. Mix one package thawed Stouffer's Spinach Soufflé, 1 tbsp. minced onion, and ⅓ c. cooked crumbled bacon. Spoon into peppers and sprinkle with Parmesan cheese. Bake in greased baking dish at 350°F for 25-30 min. Serves 3-6.



It's dinner.

Mix together: one package thawed Stouffer's Spinach Soufflé; 2 eggs; 3 tbsp. milk; 2 tsp. chopped onion; ½ c. sliced drained mushrooms; ¾ c. cooked crumbled Italian sausage; and ¾ c. grated Swiss cheese. Pour into unbaked 9-in. pie shell and bake at 400°F for 25-30 min. Serves 4-6.



Boston 02116. **Dhurrie rug**—Kamdin Designs (R), 791 Lexington Ave., New York 10021. *Bottom:* **Rocking horse, dollhouse, mixing bowl, doughbox, plate rack, candlesticks, leaf plate**—Fieldstone Antiques (R), PO Box 234, Waban, MA 02168; by appointment only. **English pine blanket chest, pine table holding dollhouse, arrowroot flower basket, twig basket, blue and white painted basket, blue and white spatter plate,** Barbara Eigen **lettuce dish, French berry plates, cream plates** on plate rack, **throw**—La Ruche (R), 81 Newbury St., Boston 02116. **Pine needle basket**—Palecek Imports (T), 101 Kansas St., San Francisco 94103. **Raspberry pillows**—Dakotah (M), Box 340, Webster, SD 57274.

● *Pages 110 and 111:* **Sheets and comforter**—Wamsutta (M), 111 W. 40th St., New York 10018. **Wicker chair**—Chestnut St. Antiques (R), 1009 Chestnut St., Newton Upper Falls, MA 02164. Batiste 84-inch **white curtains**—D. Kwitman & Son (M), 130 Fifth Ave., New York 10011. **Angora throw**—Descamps (R), 723 Madison Ave., New York 10021. **Lamp**—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Window-box basket**—Crate & Barrel (R), The Mall at Chestnut Hill, Boston 02167. **Botanical plate, wrought-iron plant stand, stool**—Fieldstone Antiques (R), PO Box, Waban, MA 02168; by appointment only. **Rag rug, painted basket, hat on wall, basket by fireplace**—La Ruche (R), 81 Newbury St., Boston 02116.

● *Pages 112 and 113:* **Canton dinnerware** and **bread mixing bowl**—Fieldstone Antiques (R), PO Box 234, Waban, MA 02168; by appointment only. **Vegetable basket**—La Ruche (R), 81 Newbury St., Boston 02116. *Throughout:* All trees and flowers—Greenhouse One (R), 385 Boylston St., Boston 02116.

A NARROW APARTMENT KITCHEN

● *Pages 114 and 115:* **Designer**—Alexandra Stoddard, 1125 Park Ave., New York 10028. **Range**—Crown Div. of Gray & Dudley (M), 2300 Clifton Rd., Nashville 37209. **Dishwasher**—KitchenAid Div., Hobart Corp. (M), Troy, OH 45374. **Refrigerator, washer, dryer, toaster oven, can opener**—General Electric (M), 9500 Williamsburg Pl., Louisville, KY 40222. **Copper sink and goose-neck spout: 14-inch round bowl, #4300 swan fitting; brass wire pulls on cabinets**—P.E. Guerin (M), 23 Jane St., New York 10014. Cork-O-Plast, bonded **vinyl/cork flooring** in Classic—Permagrain Products (M), 22 W. State St., Media, PA 19063. **French tiles: PF Butterfly, $30 each; PF Panel Blanc, $4.60 each; PF Poly Ruban border, $9 each**—Country Floors (R), 300 E. 61st St., New York 10021. **Paint on cabinets**—Benjamin Moore (M), 51 Chestnut Hill Rd., Montvale, NJ 07645. **Fabric #1402 on chair seat,** by Souleido, $24 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Herbs on table**—Horticulture House (R), 217 E. 83rd St., New York 10028. **Cups and saucers**—Museum of Modern Art (R), 11 W. 53rd St., New York 10019. **Silver utensils**—James Robinson (R), 15 E. 57th St., New York 10022. **Flowers**—Mädderlake (R), 816 Madison Ave., New York 10021. From Alexandra Stoddard collection: **Wineglasses**—Baccarat (R), 55 E. 55th St., New York 10022. **Napkins**—D. Porthault (R), 57 E. 57th St., New York 10022. **Antique milk containers, baskets, dish towel, plates, copper containers and paintings** from Roger Muhl.

FOOD & DRINK: TEMPURA

● *Pages 121 and 125:* **Napkins**—China Seas (R), 149 E. 72nd St., New York 10021. **Chopsticks**—Azuma (R), 666 Lexington Ave., New York 10022. **Strainers, knives, scissors, and wok**—Bloomingdale's, (R) 1000 Third Ave., New York 10022. ■

ifestyle Interiors (R), Montauk Hwy., Wainscott, NY 11975. **Wicker chair**—esign Concepts (T), 171 Madison Ave., New York 10016. **Lamps**—Morris Greenan Lamp Mfg. (M), 1307 Hill Ave., PO Box 8217, Mangonia Park, West Palm each, FL 33407. **Overnight bag**—Pierre Deux (R), 870 Madison Ave., New York 0021. **Oriental chest**—Roe Kasian (M), 410 W. 16th St., New York 10011. **askets**—Engel Pottery (R), 1 Main St., East Hampton, NY 11937.

Page 99 (top): **Hampton Plaza Beds**—Namaco Industries (M), PO Box 1450, untington, WV 25716. **Fabric for draperies and beds, #5039 blue fabric on llows, #5032B wallcovering, tea set and tray**—D. Porthault Inc. (R), 57 E. 57th ., New York 10022. **Quilt pillows, wicker lamp, small quilt on wall, rag rug**—The azebo (R), 660 Madison Ave., New York 10021. *(Bottom right):* **Stenciling on anket chest, floor, mirror**—Stencil Magic, division of D. Jay Products, Newark, J 07002. **Mail-order information** available at: Stencil Magic, Dept. HB, 8 W. 19th ., New York 10011. **Blanket chest** available at Naked Furniture stores. For formation call Naked Furniture, 10 W. North Ave., Lombard, IL 60143, 1-(800) 23-1113. **Paint for stencil,** Accent Acrylic Paint Country Colors collection—linois Bronze Paint Co., 300 E. Main St., Lake Zurich, IL 60047; att: Craft irector. *(Bottom left):* Fiorellini Blu **Italian ceramic wall tiles**—Italian Tile Center, 99 Park Ave., New York 10022. **Mirror**—Carolina Mirror Corp. (M), PO Box 38, North Wilkesboro, NC 28659. **Roma whirlpool, Roma lavatory, Dualux fitngs**—American Standard, U.S. Plumbing Products, PO Box 2003, New Brunsick, NJ 08903. **Towel bar**—Edward Greeman & Co. (M), 225 Fifth Ave., New ork 10010. **Tylo Sauna** #T9 A/B—Baths International, Eastern Division, 89 ifth Ave., New York 10003. **Towels**—Fieldcrest (M), 60 W. 40th St., New York 0018. **Basket**—The Gazebo, 660 Madison Ave., New York 10021.

Page 100 (top left): **Custom-made doors**—Pinecrest Inc. (M), 2118 Blaisdell Ave., linneapolis 55404. **Lamps**—Chapman Lamps (T), 21 E. 26th St., New York 10010. **elsinki Italian ceramic tile** by Marazzi—Italian Tile Center (T), 499 Park Ave., ew York 10022. *(Top right):* **Washer/dryer**—The Maytag Co. (M), Newton, IA 0208. **Ventilated shelving**—Schulte Corp. (M), 11450 Grooms Rd, Cincinnati 5242. **Marimekko Country Border** #CB-048 **and Lato wallcovering** #6A04—lotif Designs (Marketing), 15 Beechwood Ave., New Rochelle, NY 10801. *(Bottom):* **Wicker furniture**—House of Charm Antiques, PO Box 1202, Montauk Hwy., ridgehampton, NY 11932. **Coffee table and chest**—John Rodgers (R), 16 Jobs Ln., outhampton, NY 11968. **Mirror**—Chapman Lamps (T), 21 E. 26th St., New York 0010. **Blue tile table**—Clifford Stanton (T), 8 Jobs Ln., Southampton, NY 11968. **ronze duck**—Luten-Clarey-Stern Inc. (T), 1059 Third Ave., New York 10021. **abric on cushions**—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

Page 101: **Pool**—Kazdin Pools (M), 835 North Hwy., Southampton, NY 11968. **/icker furniture**—Casa Bella (T), 979 Third Ave., NY 10022. **Futon/ottoman**—ecorian, Div. of Stratford (M), 666 N. Lake Shore Dr., Chicago 60611. **Table and mbrella**—Brown Jordan Company (M), 9860 Gidley St., El Monte, CA 91734. **eck chair**—Triconfort (T), 200 Lexington Ave., New York 10016.

EMADE CAPE COD HOUSE

Pages 108 and 109: **Geranium trees**—Greenhouse One (R), 385 Boylston St.,

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mino del Sol where so many artists work. Upper Canyon's traditional old haciendas contrast with condominium offerings for rent (time-sharing) or sale. Most have attractive one- or two-bedroom arrangements, lovely fireplaces and small, cozy patios. The Management Group and Charpal Realty are two of Santa Fe's leading realtors. Look at Salva Tierra and Tierra de Oro, lovely homesites on the outskirts of the city priced between $50,000 and $90,000 per one and a half acres or more. La Tierra Nueva has its own airstrip, game preserve, tennis courts and access to a 23,000-acre working ranch!

If you want to live your life at the center of things, Las Brisas, a compound time-sharing condominium, lies one block from the Santa Fe capitol. Its softly shaped adobe walls, wood beams, kiva fireplaces and New Mexican furniture make it an inviting place to move into.

And why are so many people coming to Santa Fe? Could it be the altitude? I don't think so. I think I agree with the local saw . . . it's the latitude.

How to get there: TWA flies daily into Albuquerque from every part of the country. It's about a 60-mile drive to Santa Fe from the airport. The Sante Fe Transportation Company's Shuttle Jack car service is the *only* public means of getting to Santa Fe, and reservations are necessary (505-982-4311).■

TRAVEL

Continued from page 42

Here hundreds of Indians live in five-story-high adobe houses in a fortresslike structure, with their prayer site, the Kiwa, facing Mount Wheeler's proud 13,000 feet.

Back in Santa Fe, across the street from La Fonda is Packard's, the city's most beautiful display of fine Indian art. There are great examples of Hopi kachina figures, rich silver concha belts, shimmering black pottery and charming storytelling dolls. Nothing in town can compete with the way owner Richard Canon talks about the history and background of the many treasures the store contains. Try to meet him. Knowing more about the origin and tradition behind this art enhances owning it. For new works, see the galleries at Santa Fe East.

If, however, you have another idea about what to do during your trip to Santa Fe, you may enjoy the splendid open-air feeling of Rancho Encentado, the "enchanted" ranch about 15 miles outside Santa Fe. Here for a few days you can dip in the pool, ride horses into the sunset among the charm of old adobe houses, sun-drenched patios and flower-filled gardens.

And if you're thinking about living in Santa Fe, as hundreds more are doing every year, look into Circle Drive with its fabulous view, Camino Militar whose lovely homes lie hidden behind coyote fences and Ca-



THE BIG-SCREEN TV

Here's how to choose the right system for you—and turn any room into an at-home theater

By CLAIRE WHITCOMB

Magical in its ability to let John Wayne gallop through your living room on a life-sized horse or to turn Miss Piggy into a bigger-than-life character, the big-screen TV is transforming American living rooms, dens, even dining rooms and bedrooms into at-home theaters. But viewers need ringside seats with good visibility—and the big-screen TV requires about 45 to 80 inches of wall space. How do you rearrange your furniture, lighting and wall storage to make the most of this entertainment investment? And what do you do with the imposing set when it's off duty and rooms revert to normal family spaces? Here we've rounded up the latest design solutions, plus a primer on the three types of systems, so you can make the most of technology's newest offerings.



Rubén de Saavedra's decorating treatment: Frame a screen with bookcases, cabinets for stereo.

OFF-THE-WALL IDEAS

The first topic most people focus on when they comtemplate big-screen TVs is wall space—or the lack of it. "Don't feel limited by the four walls you have," says designer Bob Patino of Patino-Wolf Associates. For one client, he created a free-standing, plasterboard wall, put the big TV screen on one side and turned the other into a dramatic foyer. "You can use a freestanding wall to divide a room into a dining/media room," he says.

One of the best wall-space problem-solvers is Kloss' new projector that shoots a 5-foot-high TV image right onto your wall—no screen needed (a white wall is, of course, essential). Its other innovative system combines a ceiling-mounted projector (which frees floor space) and a flat screen that rolls up into a ceiling unit, freeing wall space. Designer Mario Buatta installed such a system in one dining room and used its banquette seating to double for TV viewing. His special effect: He mounted the TV's ceiling projector on a hydraulic lift so that, with a flick of a switch, it could vanish from sight.

What if a window is your room's best feature—but you also want seating oriented toward a big-screen TV? Designer Eric Bernard positioned a roll-up screen in front of the window. Since the screen works best in a dark room, the curtains are drawn when the set is turned on—thus the room's two focal points don't conflict.

A word of advice on ceiling projectors: "Make your decorating more dramatic—a ceiling projector can make a room feel heavy if there's nothing to counterbalance it," says designer Rubén de Saavedra.

FURNITURE TO HIDE YOUR TV

For TV's with separate screens and floor projectors, most designers

(Continued on page 147)

THE THREE TYPES OF SYSTEMS AND THEIR SPECIAL FEATURES

1. *TVs With Ceiling or Floor Projectors*
The Kloss Novabeam Model Two, which shoots onto a white wall, is 21 inches in height and must be positioned 4 feet from a wall. Since it only weighs 60 pounds, it can easily be carried from room to room. Kloss also makes three screens—a $6\frac{1}{2}$-foot curved screen (which can be wall-mounted or left free-standing) or two flat, roll-up screens that measure $6\frac{1}{4}$ or 10 feet diagonally. These screens can be used with ceiling or floor projectors. Sony also has a floor projector that shoots onto a 50- or 72-inch screen—and since the projector comes with a black glass top, it's a ready-made coffee table.

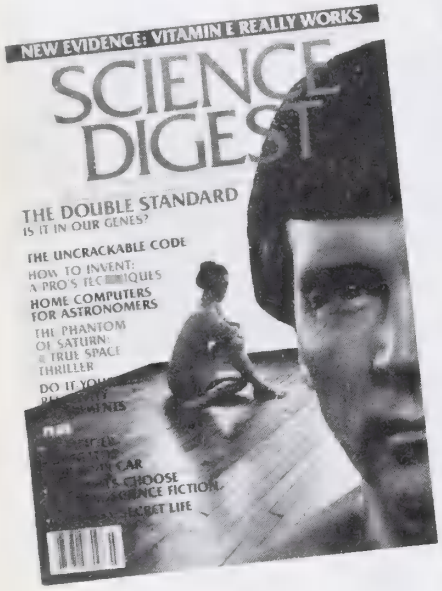
2. *All-in-One Units*
With this type of TV, the projector is attached beneath the screen—a fold-out mirrored front piece angles the image onto the screen. Mitsubishi has two units. The 506 View with a 50-inch diagonal screen is 26 inches deep closed, 46 inches open. The 520U has the added pluses of synthesizer stereo and doors to hide the screen. It is also available in an Early American cabinet. Sony's all-in-one big-screen TV has a 50-inch diagonal screen, built-in tuner and an attractive cabinet.

3. *Rear Projection Units*
Measuring just 25 inches deep, NEC's TV has a hidden rear projector set behind a 45-inch diagonal screen. Panasonic's rear-projection TV has a 40- or 45-inch screen; Sony's has a 46-inch screen. Zenith's TV unit has a screen that pops out of a decorative cabinet so that, off duty, the set looks like an ordinary piece of furniture. General Electric also has a compact rear-projection unit with a 40-inch screen or a 27-inch-deep TV with a 45-inch screen. Its bonus: Mix and match furniture coordinates for all your TV and stereo equipment.

- *How big is your room?* Floor-mounted projectors should be $9\frac{1}{2}$ feet from the screen (so if you're planning to build a coffee table over the projector, you will have a very fixed piece of furniture). Optimum seating for $6\frac{1}{2}$- or 10-foot screens is 10 to 15 feet away, while all-in-one and rear projection units work best with close seating (five to six feet from the screen).
- *How wide will the angle of your seating be?* The best seating for rear-projection TVs is in a direct line in front of the screen. With all other systems, chairs can be off to the side and viewers will still have maximum clarity.
- *How high are your ceilings?* If you're considering a ceiling-mounted projector, the optimum ceiling height is 8 to $8\frac{1}{2}$ feet. If yours is higher, be sure to have the angle of the projector's lens adjusted.
- *Do you have enough space to accommodate an all-in-one unit when it's in use?* Though they're about 2 feet deep when they're closed, TVs relying on a fold-out mirror to angle the picture expand to about 4 feet when in use.
- *How dark is your room?* Large, flat roll-up screens require a dimmed room for picture clarity; all-in-one and rear projection units, however, can be used in broad daylight.

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(Continued on page 149)

Continued from page 145

build a coffee table around the projector, instantly incorporating it into the room's furnishings. To hide the screens when they're off duty, they usually build custom cabinets—but designer Carolyn Guttilla was lucky enough to find a 10-foot-high pine armoire, "a white elephant that was perfect for a big screen." Mr. de Saavedra made his own version of an armoire by constructing a closet with doors made from antique Chinese screens. And designer Vince Lattuca took this idea one step farther: He created a niche for the big screen by building the rest of the wall out and enclosed the TV screen area with etched doors that, when slid open to expose the screen, make an attractive framing.

Even in a small bedroom, a screen can be hidden in a wall of closets; a projection unit situated at the foot of the bed can be topped with a bench for extra seating when the TV is not in use. And bookcases can be built around a screen, or, if there's already a wall of bookcases, shelves can be removed for a TV screen and folding doors if you'd like.

These TV disguises can also be used for the all-in-one or rear-projecting TVs (see description below)—but most often all you might want to do for a custom look is to have their wood cabinets professionally painted to match your room's colors.

CENTER-STAGE TVs

If you'd like to keep your big-screen TV out in the open and play it up as an element of the modern room, why not "treat it as a piece of sculpture and light if from behind" as Mr. Bernard does. "A big-screen TV is essentially an electronic painting," says designer Alan Scruggs, so he advocates "placing it in the room as if it were a large piece of art. To actually turn a screen into art, some homeowners have made special colorful, soundless videotapes to play at parties. Mr. Bernard mounted a slide projector on top of a ceiling TV projector so his client could beam art slides. "Often she'd project a picture of her husband or family," he says. "In fact, she began to seriously study photography, inspired by the big-screen TV's creative potential."■



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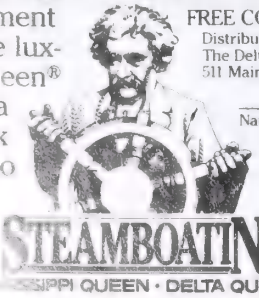
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Sensational "Silk"

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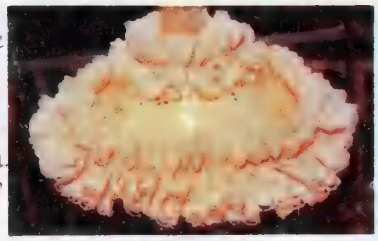
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(Continued on page 173)

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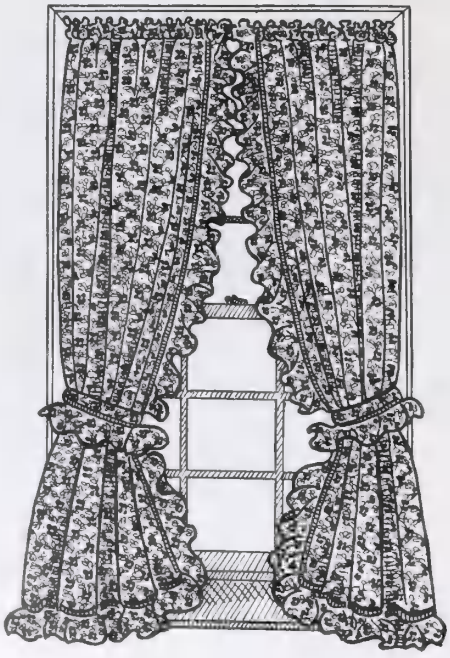
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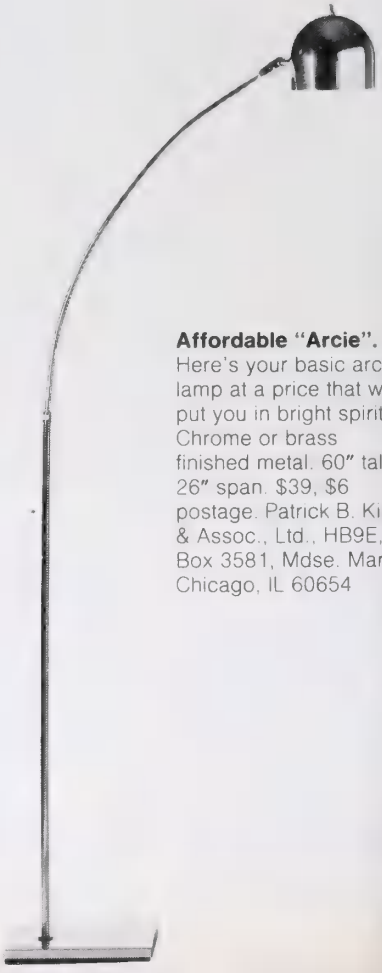
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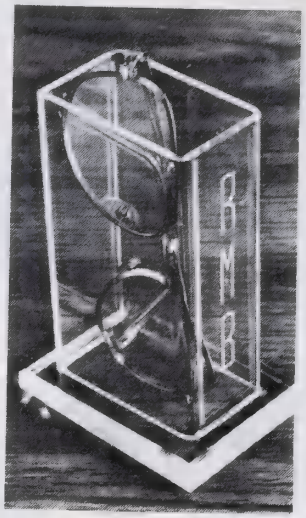
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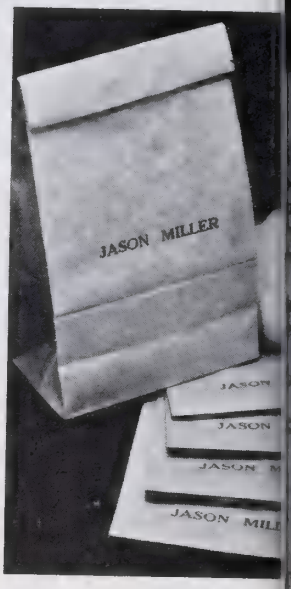




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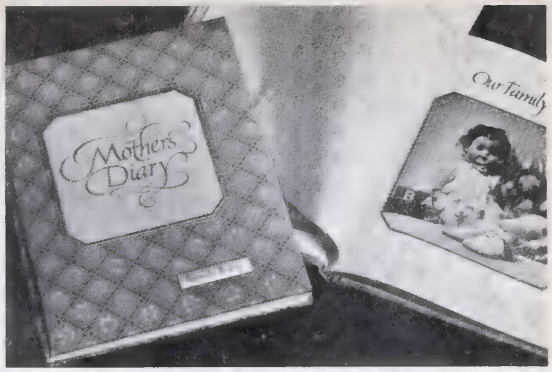


Lillia

t—personalize it!"

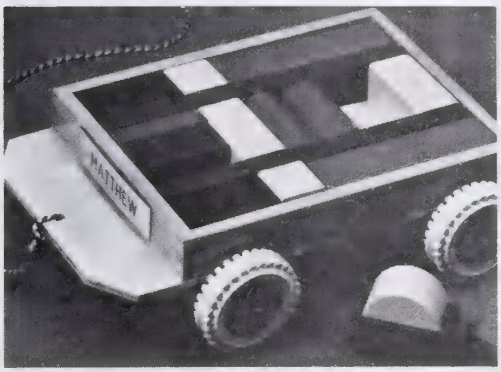


Mother's Diary to fill with the future, to preserve the past! The roots children need, with quotes, suggestions. Organize data, anecdotes, photos. Only we name-engrave in brass! Padded peach fabric cover, American-made. 11¼x8½", 128 pages.
2454 Mother's Diary $9.98



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5 Personalized Wagon with Blocks $9.98

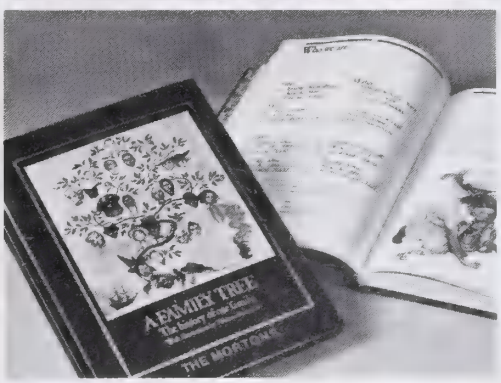




Count the children— custom-engraved plaque names them in lifetime figures of polished solid brass on beveled, stained solid wood with antiqued metal hanger. Our design, American-made. Print names, specify boy or girl for each name.

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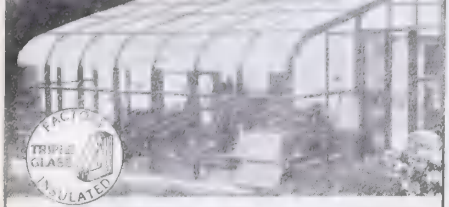
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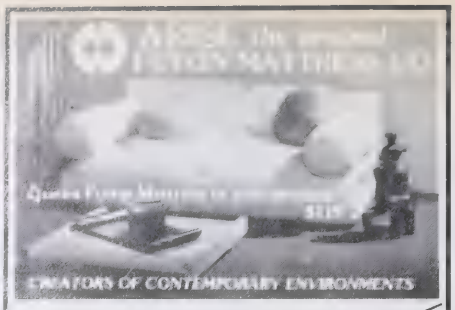
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1



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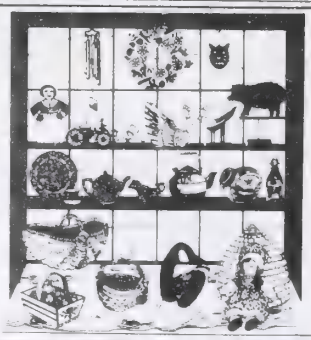


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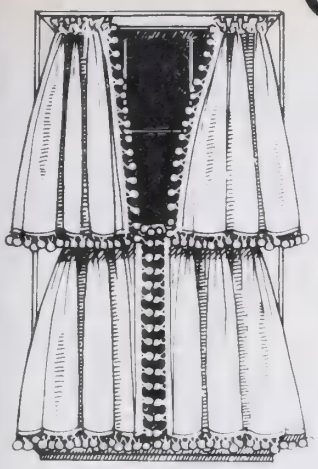
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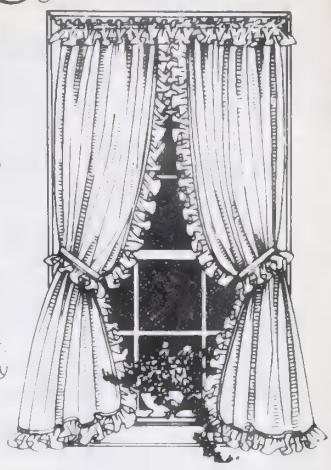
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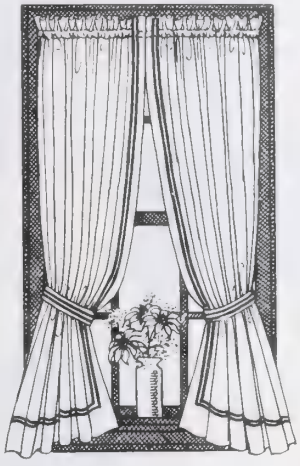
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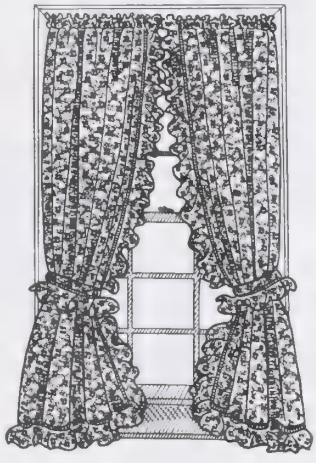
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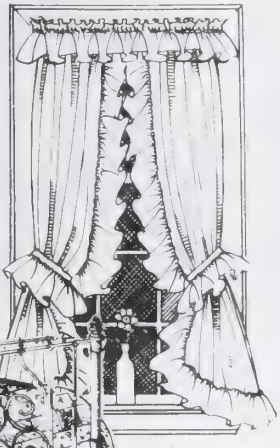




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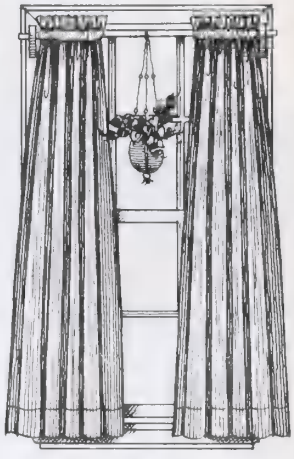
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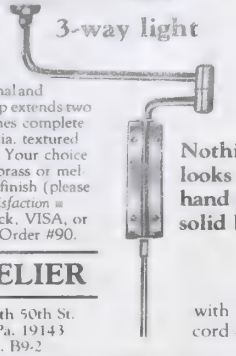
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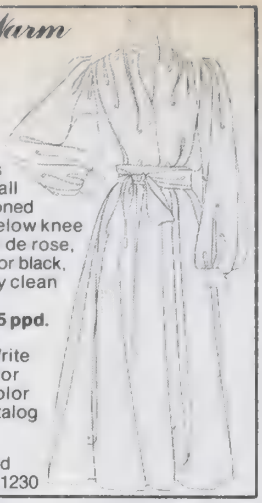
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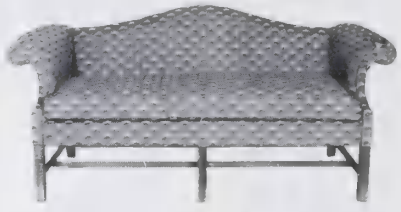
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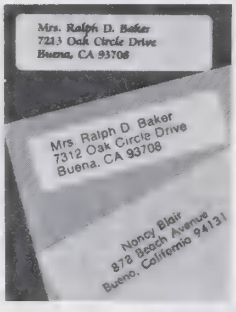
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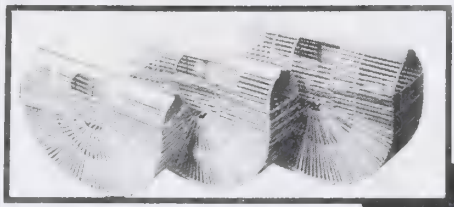
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Handwoven Bamboo Pocketbooks/Carrying Cases. Three stylish and extra roomy bags that nestle inside each other for easy storage From China Item #HB34 $9 95

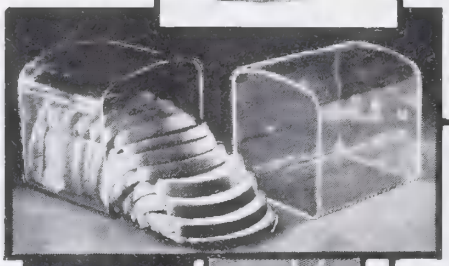


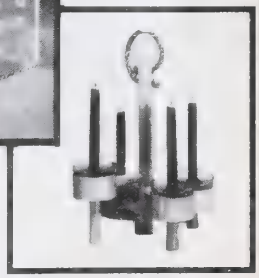
Sangria Pitcher from Spain. Distinctive & attractive glass design encased in decorative straw netting with wood lid attached by chain. Long handled stirrer for mixing included. Item SP32 $9 95

Expandable Clear Bread Box. Plastic vented to keep bread fresh. Adjustable to fit every size loaf from 6¾" to 11" Danish Design Item #LC69 $6 95



[illegible] Collection. Serve with style Stainless steel with assorted fruit design ceramic handles Choose tea, ice cream or grapefruit spoons, cocktail or fruit forks or butter knives From Japan Each available in set of six Item #MC18 $6 95









Genuine Pinewood Candleholders. Finely crafted in the Norwegian tradition. A beauty to behold; a treasure to own. Hangs on wall or can be used free standing Glass caps protects wood Item PC12 $19 95

Quartz Pendant Watch. LCD display shows time, date & seconds. Beautifully suspended from matching chain. Modern design. From the Orient Available in your choice of silver, gold, blue or white Item #QW7 $9 95

Stylish Heart Shaped Picture Frame made from brushed aluminum Modern design 4" diameter From Hong Kong Item #BP18 $5 95



Genuine Olivewood Egg Cups & Holder. Mediterranean crafted with extremely smooth finish. Six exquisite egg cups hang gracefully from circular olivewood caddy Item #OW18 $24 95

Mother of Pearl Cross with 18" silver plated chain. Exquisitely crafted in the "old world" tradition From Bethlehem Item #MP25 $6 95

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Add $2 25 P&H one item $3.50 for two or more N.Y. res. add approp. sales tax

total

Name _____ (print)

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☐ Enclosed is check or money order Charge to ☐ MC ☐ VISA Exp. date _____

Acct # _____ Signature _____

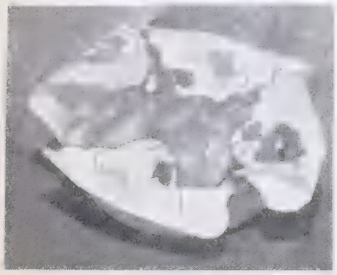
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WINDOW SHOPPING

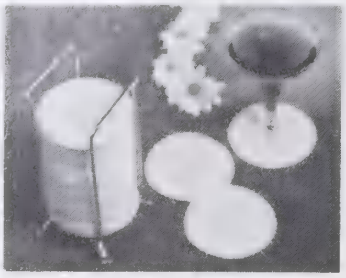


Metal Stove Top Covers
If the coils and drip pans on your electric stove aren't as sparkling as they *could* be, try these. Set A has two 10½", two 8¼" covers; set B has one 10½", three 8¼".
Set A Covers **$6.98**
7009-6—White . . . . **7010-6**—Gold
7011-6—Green . **7015-6**—Almond
Set B Covers **$6.98**
7012-6—White . . . . . **7013-6**—Gold
7014-6—Green . . . **7016-6**—Almond

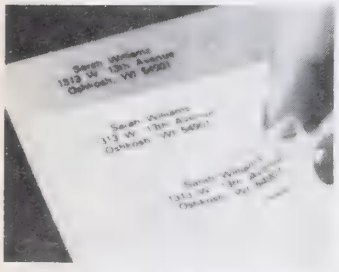
Enjoy Shopping the Miles Kimball way . . .



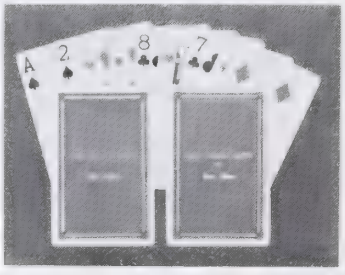
Peking Roll Cover
Lovely traditional elegance for your table. Carefully embroidered and artfully appliquéd bread basket liner helps keep buns and rolls from drying, keeps them warm longer. It's about 18x18", done in assorted pastels on white polyester-cotton fabric that's machine-washable.
6777-6—Hot Roll Cover **$4.98**



Initialed Coasters in Dispenser
Gleaming brass party accessory holds 100 absorbent wax-backed coasters, each printed in elegant gold with your first or last initial *(print it clearly, please)*. Coasters are 3⅜" across, absorb spills and condensation from glasses and cups, protect your fine furniture.
6668-6-Coasters in Dispenser, **$7.98**



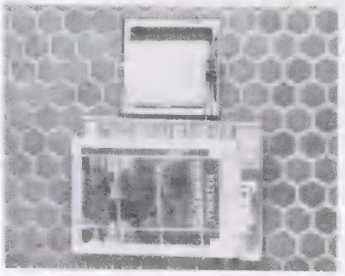
Clear Name-Address Labels
Let the color of your stationery show through. Roll of 225 self-stick ⅝x2" labels carries up to four lines of personalization, 26 letters and spaces per line *(print clearly, please)*. Peel and apply to envelopes, books, records, tools, etc.
RP099-6—Clear Labels, 1 roll, **$3.89**



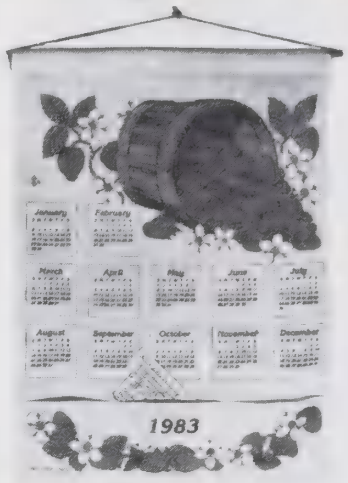
"Make Checks Payable to" Cards
Add to your card game fun. The back of each firm-snap, fine-quality card states, "Make Checks Payable to" followed by your own name *(print clearly)*. Two decks per set—green and brown or red and blue.
RK916-6-Green-Brown Decks, **$6.59**
RK917-6-Red-Blue Decks **$6.59**



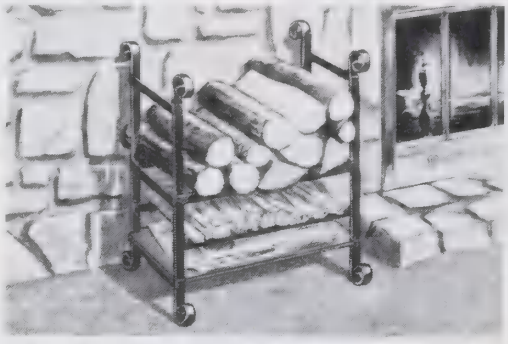
Personalized Camera Strap
Totes your camera with care. It's black and white with your name in bronze letters that are woven right in. Adjustable web strap is 1½" wide, 50" long, has cushioned non-slip backing. *Please print* (limit 25 letters/spaces); *allow 4-6 weeks.*
RF259-6—Camera Strap **$10.98**



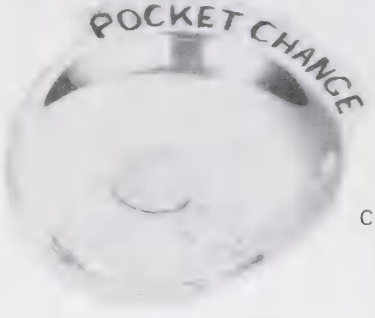
Bathroom Magazine Rack
Bright chrome-plated metal rack holds several newspapers or magazines, reduces clutter in your favorite reading room. It's 3¼x10x12" and installs instantly without taking floor space; just hook it onto the tissue holder or a towel bar.
6950-6-Bathroom Rack **$5.98**



Strawberry Festival Towel
Luscious ruby-red berries and delicate white blossoms highlight the months of 1983 on an off-white linen background. Calendar towel is 16½x22", has three bottom pockets for recipe cards, coupons, etc. Comes with wooden dowel and cord for hanging. $3.69 postpaid.



Weekend Log Rack
Holds a whole weekend's worth of logs, kindling, and newspapers. Wrought iron frame is 17½x22x25" high, has three shelves, comes with easy instructions for screwdriver assembly. $17.98 postpaid.



Brass Change Tr
Adds a touch of class to dresser or night stand. T polished oval is 3½x4½ appropriately titled, "Pocl Change," provides a convenie cache for the coins, keys, clips he carries in his pocke $3.98 postpa

Victorian Family Photo Frame
No ghosties lurking about its attic . . . only your closest loved ones reside in *this* quaint Victorian house. Tortoise-tone plastic frame, 9¼x11¾", stands or hangs, turns your favorite photo collection into a big family reunion. $3.39 postpaid.



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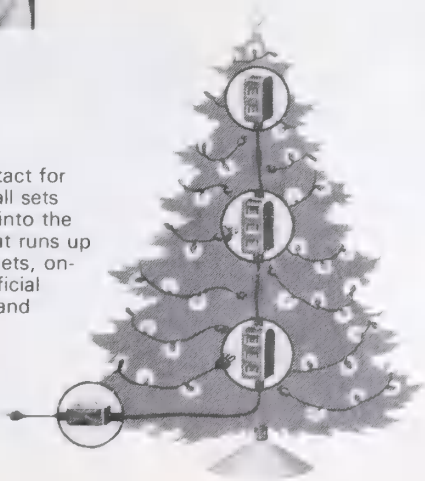
Friendship Ornament
Sentimental remembrance of a precious relationship. Our handcrafted mini-pillow is red and white poly-cotton embroidered with colorful Yule motifs, stuffed with soft fiberfill. It's about 3¼x4¼" with hanging cord attached. $3.79 postpaid.



Christmas 1982 Hummel Ornament
Berta Hummel's "Angelic Procession" celebrates the holiday season with a musical parade. The 3½" glass ornament is boxed for giving. © Schmid 1981. $5.95 postpaid.



Grandmother's Scarf
A fashion accessory she'll wear with pride. Up to 20 first names of her grandchildren are hand-painted on a versatile 12x44" 100% polyester, hand-washable scarf. Crisp white names on navy, red, brown, green, or maroon; brown names on beige scarf; or navy names on white scarf. $10.98 postpaid. *Print names plainly, please; specify color; allow 2-4 weeks.*



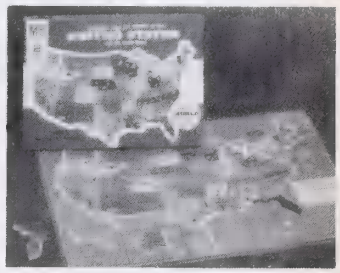
EZE Lite®
Provides safe, proper contact for mini tree lights to assure all sets stay lit. Plug sets directly into the UL-listed, 12-foot cord that runs up tree trunk. It has nine outlets, on-off switch. For real or artificial trees; reduces risk of fire and shock. $8.39 postpaid.

Personalized Iron-On Labels
No hand-stitching required. Durable cotton labels bond to fabric with hot iron. Packs of fifty ⅜x2" one-line labels have full name in fadeproof blue ink; name and full address on three-line labels. *Please print full name plainly; allow two to four weeks.* Helps solve the lost and mislaid clothing problem.
RF255-6—One-Line Labels . . . **$1.69**
RF269-6—Three-Line Labels, **$2.19**

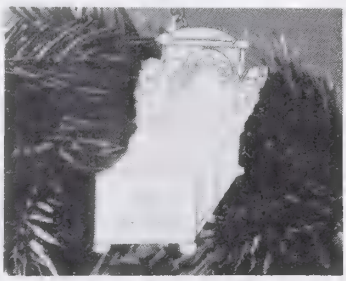




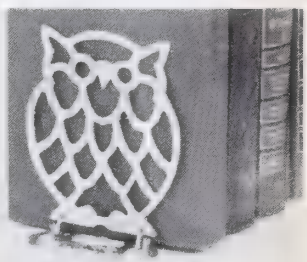
Name Necklace
Eliminates the need for awkward introductions. Flattering necklace has your first name in gleaming goldtone letters, each ⅝" high and mounted on a solid goldtone bar that's suspended from a delicate 12" chain. *Print desired name plainly, please.*
XE437-6—Up to Six Letters, **$6.69**
XE438-6—Seven to Nine **$8.98**



Wooden USA and World Jigsaw
A two-faced teaser for youngsters ages 7-12. One side has an accurate full-color map of the U.S.A. cut out along state lines, with capitals, principal cities, and manufactured items indicated on each. The reverse side has a world map that's a bit more difficult. All wood, 14x20".
4574-6—Jigsaw Map **$7.98**



Personalized Baby Ornament
For a home blessed with a precious new addition. Our pretty brass ornament is 2x3" high, features a tiny cherub asleep in a crib, and comes engraved with the first name and birth date of your own little angel. Heartwarming gift for new parents. *Print name and date clearly, please.*
XE436-6—Baby Ornament . . . **$1.98**



Brass Owl Bookends
A pair of wise and distinctive old birds to lend an illustrious note to your personal library. They're crafted of solid brass, have a polished mirror finish, and stand 6⅛" tall on matching brass bases. Set of two will keep your books securely and decoratively displayed.
5106-6-Brass Owl Bookends, **$12.98**

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Items on these 2 pages shipped postpaid. *Total Amount Enclosed* _____

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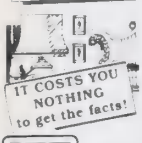
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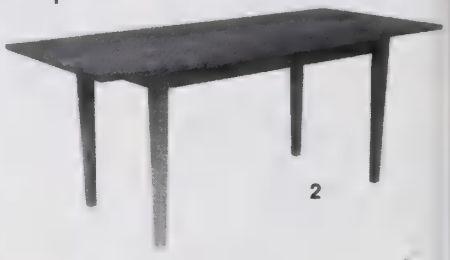
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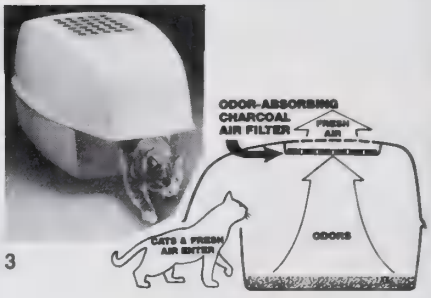
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2



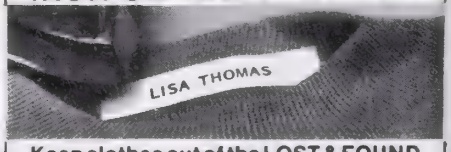
3

1 **Private Eye-fuls.** Sexy lingerie by European and American designers at divinely affordable prices. Satins, silks, see-throughs make you feel seductive (down to your tippy toes) to say nothing of what they'll do to him! Romantic portfolio $2 ($4 off first purchase). Alluring Desires, 901 NW 8th Ave., M9, Ft. Lauderdale, FL 33311

2 **Shaker "Country Chippendale"** with hand-rubbed oil finish. The artisans have not forsaken the pride and quality of the original Shaker craftsmen. 30 x 60": pine, $190; cherry $280. 32 x 72": pine $210; cherry $300. 34 x 84": pine $230; cherry $330. Shipped FOB. Buckley Woodworks, HB9, Howard St., Wilton, NH 03086

3 **"Boodabox".** Odor-free kitty commode has a secret ingredient. The powerful carbon air filter that absorbs ALL odors for 6 months. (Replacements $3.95 ea.) Lift-up lid keeps litter under cover. Beige plastic. 27"L, 17"H, 16"W. $34.95, $4 post. MC, Visa invited. Booda Products, Dept. HB-E9, 439 S. Detroit St., Los Angeles, CA 90036

IRON-ON NAME LABELS

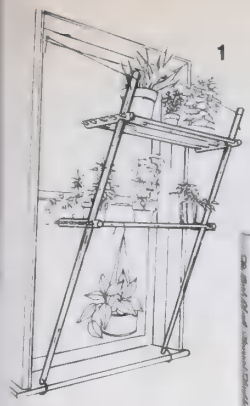


Keep clothes out of the LOST & FOUND

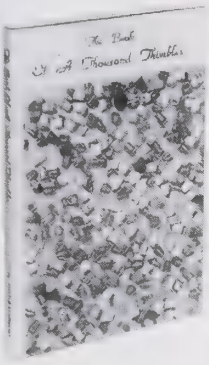
YOUR NAME in bold, blue letters printed on sturdy PRE-CUT cloth labels 2" × 3/8". Will adhere to any fabric, won't fade, rub or wash off. No need to sew. Irons on quickly and easily for permanent I.D. Ideal for school, camp, uniforms, nursing homes, church, gym, play groups.

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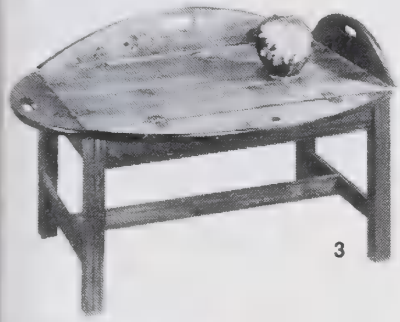
UNIVERSAL LABEL CENTER
P.O. Box 5, Dept. HB92, Boston MA 02101



1



2



3

1 Window Wonderland. Ingenious arrangement of wood shelves and poles provides a heavenly habitat for an indoor garden. Supports up to 40 lbs. Lets in light. Won't interfere with window operation or mar woodwork. 30" wide. $20 ppd. MC, Visa. David Heywood Assoc., Dept. 2C, 9050 Delridge Way S.W., Seattle, WA 98106

2 Book Of 1,000 Thimbles. Photo-filled and fascinating. Everything you've ever wanted to know about history, rare thimbles, display techniques, marks and more. Hardcover (for reference or gift-giving). $9.98 plus $1 postage. Available from Ferry House, Dept. HB9, Briarcliff Manor, NY 10510

3 Butler's Table is beautiful and a bargain to boot! 15¾"h. x 19"w. x 32"l. Leaves fold down on brass finished metal hinges to provide 27"w. x 39"l. space for entertaining. Solid pine. *Kit:* $69.95. *Finished:* dark pine $99.95. Add $8.25 postage each. Yield House, B92C, N. Conway, NH 03860 Toll free: 1-800-258-4720

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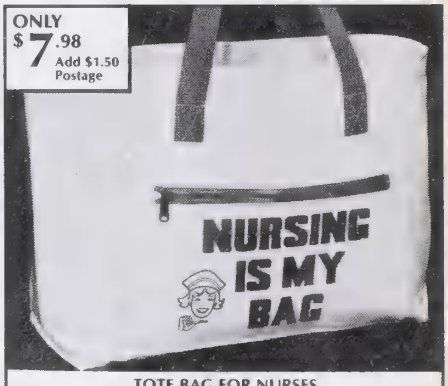
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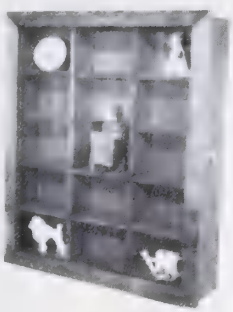
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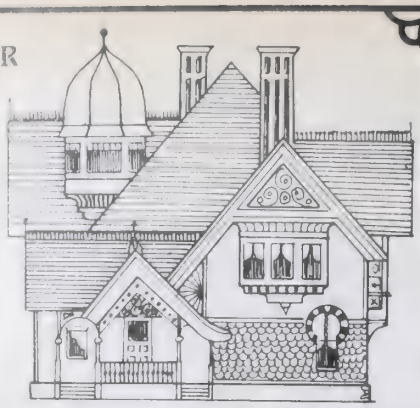
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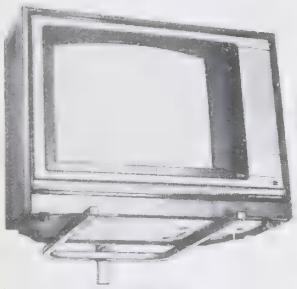


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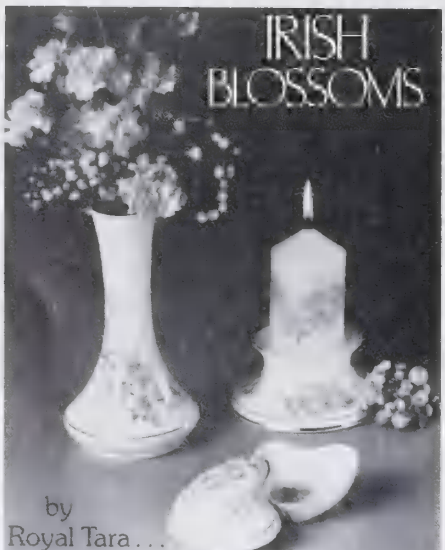


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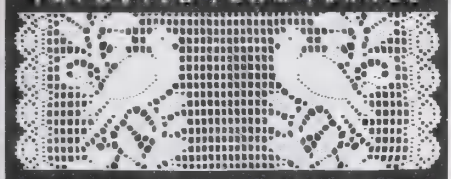


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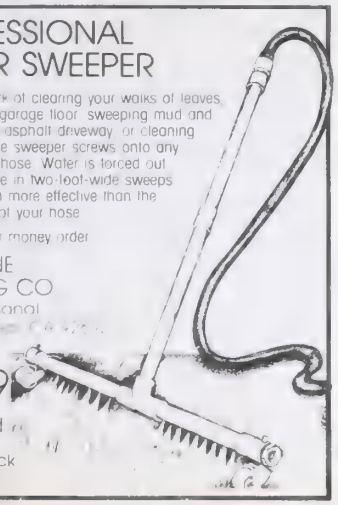
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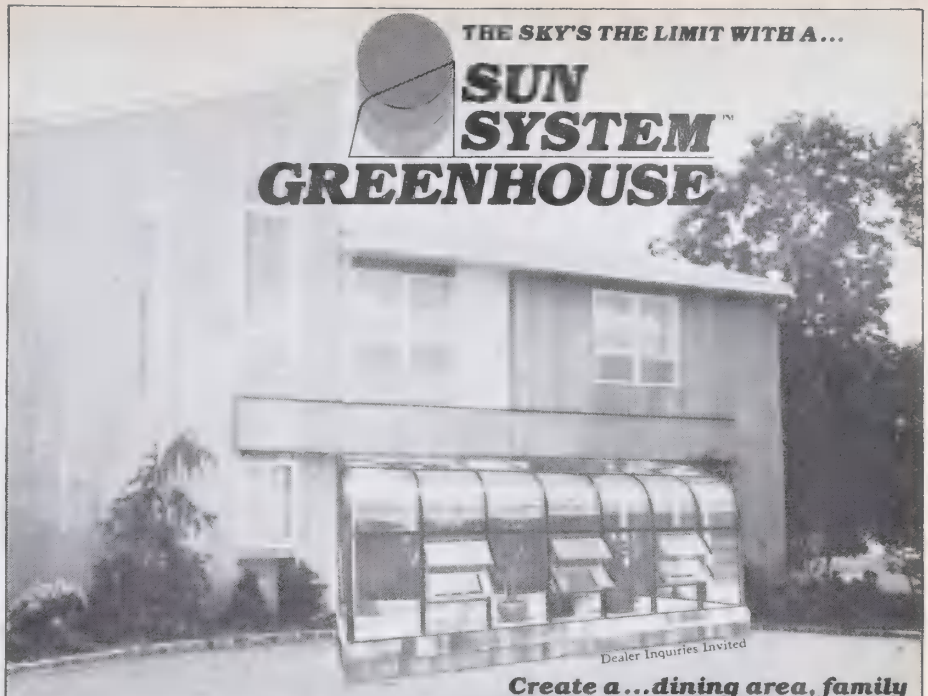


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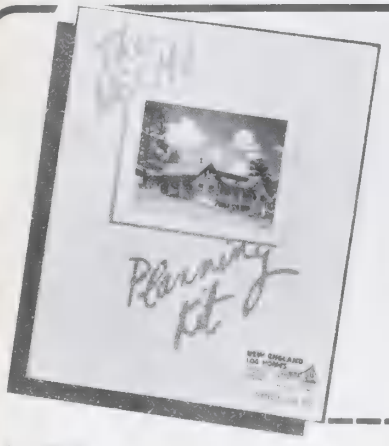
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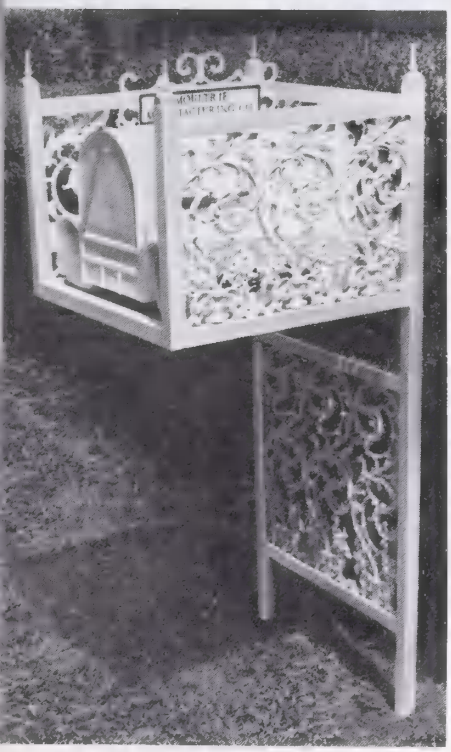
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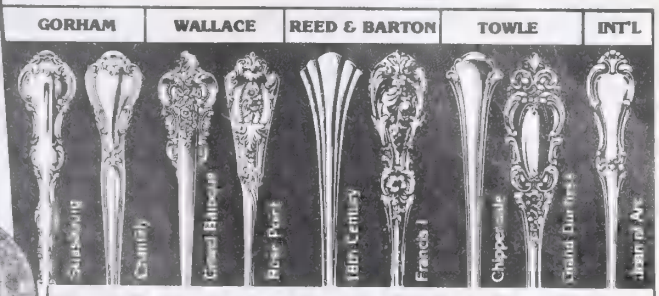


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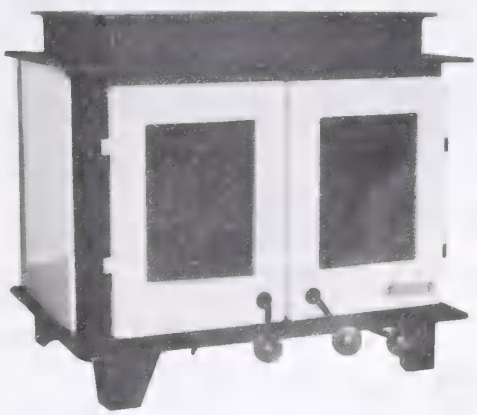
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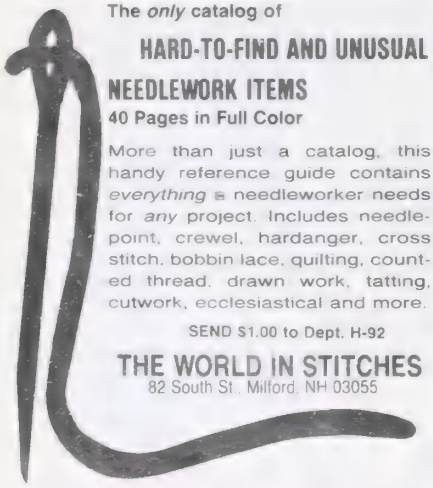
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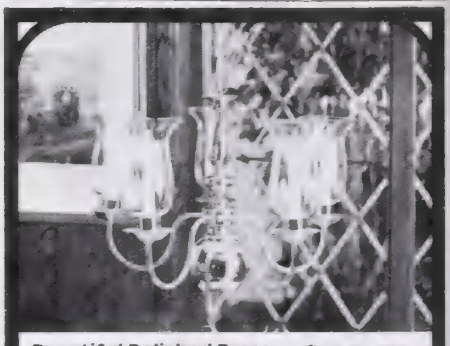


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Downs' COLLECTORS SHOWCASE

66 **The Lighter Side's** philosophy is "He who laughs, lasts!" A most unusual catalog of chuckles & guffaws, gags & gifts, clowns & rainbows adds mirth and merriment to holiday gift-giving. Truly a labor of love with miles of smiles. **The Lighter Side. 25¢.**

The Lighter Side

67 **Discover Harry and David** for gala gifts that are palate pleasing, beautiful to behold and always welcome. Many are packaged in unique, handwoven baskets that continue to give pleasure long after the contents are a delicious memory. **Harry and David. Free.**

Harry and David®

68 **Decorating With Plants** is a snap with this firm's preserved foliage. Ferns, palms, eucalyptus etc. scientifically treated to remain as beautiful as their living counterparts without light, water or even a second glance. All sizes. Containers too. **Bloomin' Loft. $1.**

The **Bloomin' Loft**

69 **Danish-Design Furniture.** Send away for this 48-page catalog of imported Danish-style furniture and enjoy shopping for decorator-inspired oiled walnut living room and dining room pieces in the comfort of your own home. **Genada Imports. 75¢.**

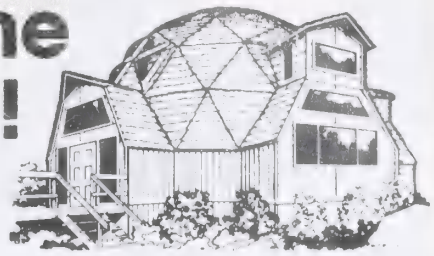
GENADA IMPORTS

70 **Don't Forget Fido** (or Tabby) when you're planning your Christmas list. Turen has been pleasing pet owners for decades with their famous "Flexport" doors which provide pets with come-and-go freedom. Informative brochure includes spiffy gifts too. **Turen, Inc. Free.**

FLEXPORT Turen, Inc.

(Continued on page 174)

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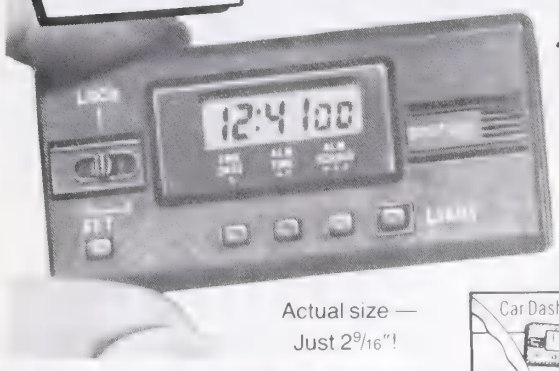
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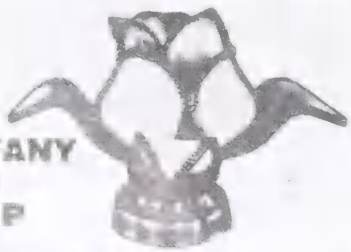
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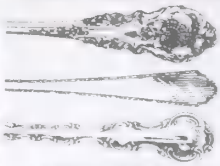
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Hunt Galleries, Inc.

72 **Hallie Greer's Decorating Scheme** is stamped with the freshness and charm of country living. Pure cotton fabrics and coordinated home furnishings inspired by farm & woodlands. Everything exclusive. Color catalog, fabric swatch. Charge refundable. **Hallie Greer. $2.**

Hallie Greer fine country fabrics

73 **Let Your Fingers Do The Walking** through Naturalizer's 1982 Fall & Winter shoe catalog and do something nice for your feet. World famous for fashion, fit and quality this firm specializes in women's sizes 4 to 11 and hard-to-find AAAA to D widths. **Naturalizer Shoes. Free.**

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74 **Fabulous Get-Acquainted Offer** put together for you by this paceseting club. Receive brochure, copy of Needlecraft News, a beautiful 10 x 14" six-color needlepoint canvas and introductory membership info. A $15 value. **The Needlecraft Club of America. $2.**

75 **Electrifying Collection** of crystal chandeliers. Lamps and fixtures galore in contemporary, Tiffany and Colonial styles. Glass prisms and bobeches for dazzling candlelight dining. Ceiling fans. Price of catalog credited toward order. **Crystal Classics. $2.**

CRYSTAL CLASSICS

76 **Hodgepodge Has Gifts** with lots of giving appeal. Gigantic tropical grass plumes (five feet tall and feathery), natural preserved plants, silk arrangements for table top, treasures from the sea, fern stands. Catalog is bigger than last year's. **The Hodgepodge. 50¢.**

The Hodgepodge

77 **The Swiss Colony's** colorful catalog wraps up more than 650 gifts. Go just a little crazy selecting from a fabulous array of cheeses, sausages, pastries, fruits etc. Take advantage of Early Bird Discounts and enjoy delicious savings of up to 30%. **The Swiss Colony. Free.**

The Swiss Colony

78 **Get The Jump On Santa** and start shopping for personalized gifts from Ronnie's catalog. Original and imaginative pen and ink sketches (each with a personal touch) form the basis for prints, plaques and Christmas ornaments. Charge refundable. **Ronnie's Design Studio. $1.**

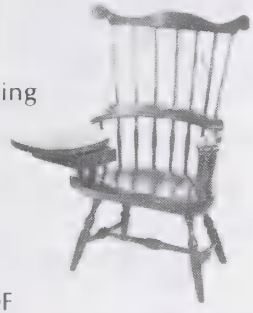
RONNIE'S DESIGN STUDIO

(Continued on page 177)

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P.O. Box 352-M, North Conway, N.H. 03860
(formerly located in Denmark, Maine)

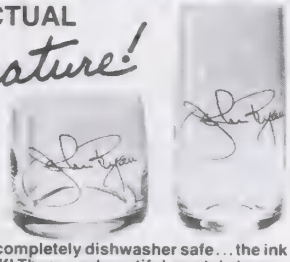
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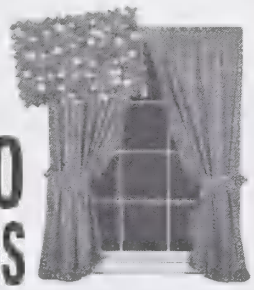
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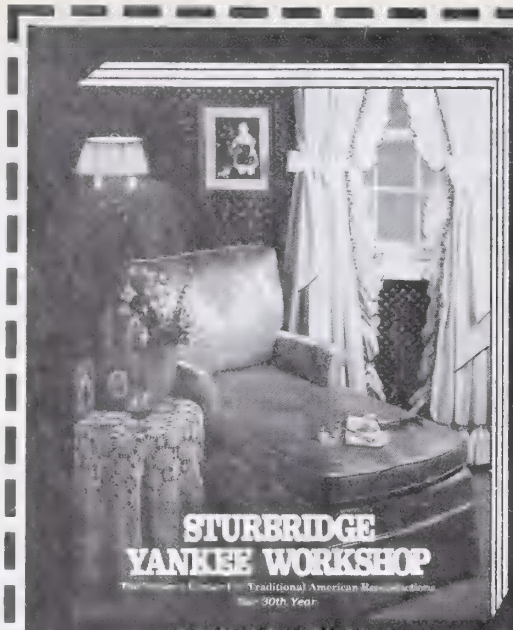
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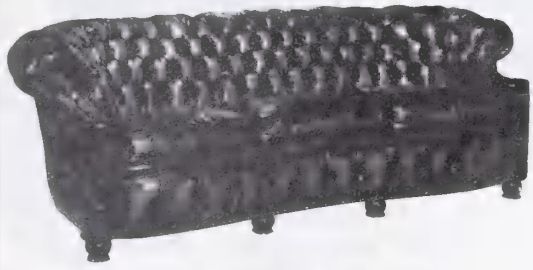
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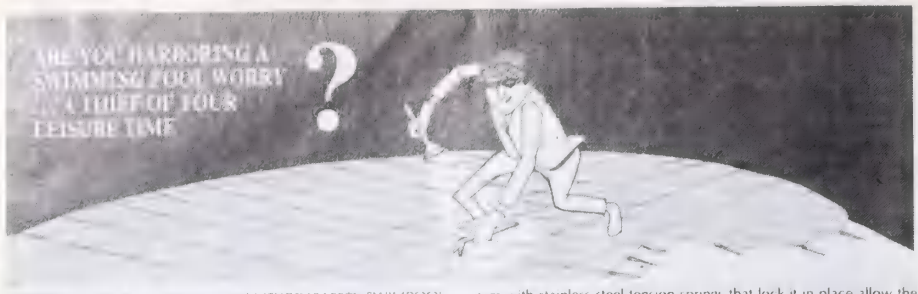
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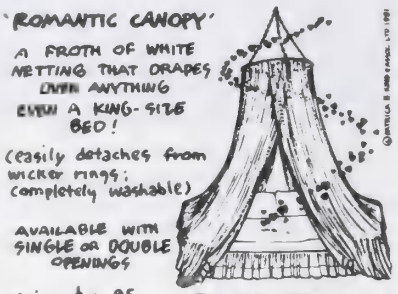
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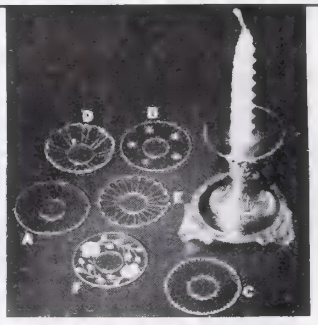
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mahog... and dining room furniture, chairs, settees, tables, etc. Copied from heirlooms of the Old South. **Martha M. House. $2.**

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81 **You Don't Have To Spend A Mint** to make your home look like a million. Solid pine furniture, fully finished or in easy kits, is available in an astonishing range of designs: Early American, Queen Anne, Shaker etc. 72-page catalog shows all. **Yield House. Free.**

Yield House

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82 **Opt For Opulence.** Richly appointed table settings begin with 24 kt. electroplate Gold Flatware. 50-piece and 74-piece traditional or contemporary patterns. Sell across the country for $190 to $400. Here only $119.98 to $250. Brochure. **Goozh of Washington. 50¢.**

Goozh OF WASHINGTON

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83 **Repair Service.** Get extra mileage out of worn but still good bags and shoes. Send them to the Century people. Experts will reline, refinish, reglaze, restyle your leathers like new. Catalog has the answers to all your questions. **Century Factory Shoe & Handbag Repair. $1.**

Century FACTORY SHOE REPAIR

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84 **Where Comfort And History Reign.** The Seraph specializes in reproductions of 18th and 19th century sofas and chairs. Strictly top drawer. At prices that will delight you. Catalog and samples of fabrics from Waverly, Schumacher, Greeff and others. **The Seraph. $3.**

The Seraph

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85 **Three Slices Of Fruitcake Free** when you send for Butterfield's catalog. One bite of this heavenly concoction of cake, fruits and nuts mellowed with bourbon, rum and brandy could render your tastebuds senseless with pleasure. **Butterfield Farms, Inc. $1.**

BUTTERFIELD FARMS

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86 **For Your Garden World.** Fountains that sparkle in the sunlight, splash in the moonlight. Ornamental sculpture, furniture and accessories brought to perfection. Comprehensive 50-page catalog is probably the most complete in the country. **Florentine Craftsmen, Inc. $3.**

florentine craftsmen

(Continued on page 178)

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(Continued on page 181)

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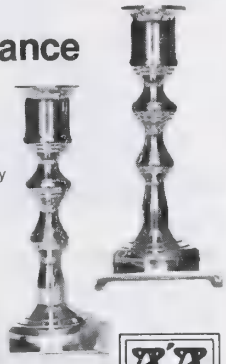


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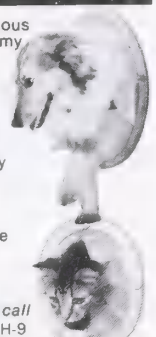
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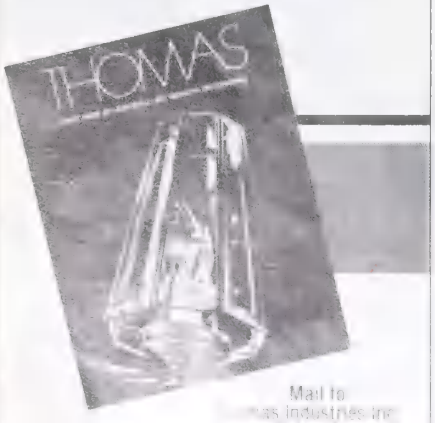
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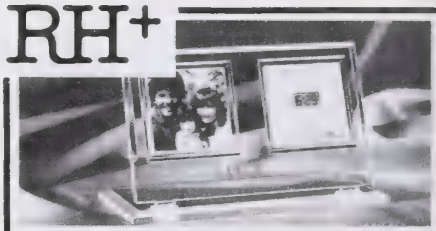
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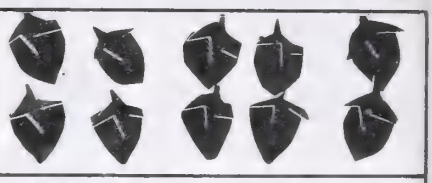
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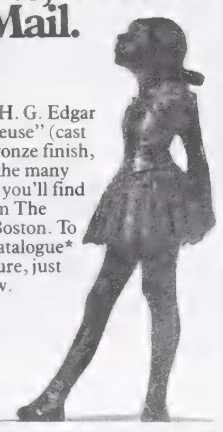
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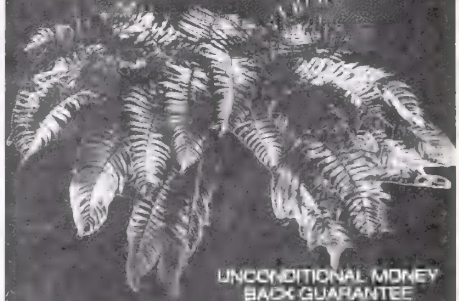
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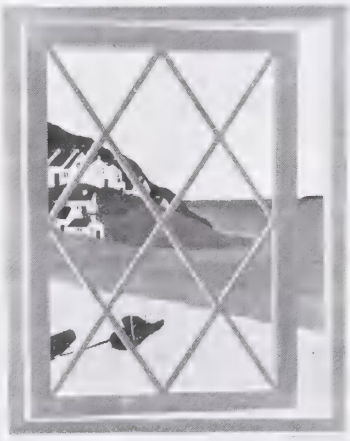
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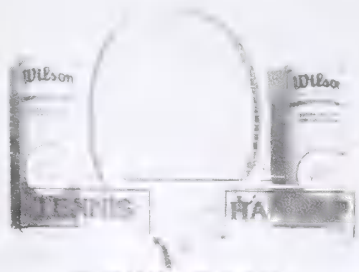
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SHOP-BY-MAIL *continued*

103 **Write A Letter To Kaoud Brothers.** They'll send an elegant handmade oriental rug right into your living room for your approval. Quality reigns. And the prices will floor you. Color catalog also features popular Pande Cameron Indian Rugs. **Kaoud Brothers. $1.**

104 **Tea Lovers & Connoisseurs** will savor the pleasures of The Sir Thomas Lipton Collection. The world's finest teas—their special characteristics, how to serve them, plus food and accessories to complement the tea experience. Color catalog. **Thomas J. Lipton. Free.**

105 **Fanciful Victorian Fretwork** and gingerbread flourishes are familiar to all of us but devilishly difficult to find. At last here's a source for glorious wood reproductions of brackets, panels, trims, fans, corbels for interiors & exteriors. 36-page catalog. **Vintage Wood Works. $2.**

106 **What A Comforting Time To Save.** Europe's most luxurious comforters, covered in Egyptian cotton, plumped with goose down. Tufted and channel styles. Pillows, custom coverlets, too. *Pre-holiday* discounts! Brochure & fabric sample. **Designer Down Studio. Free.**

107 **Wrinkles Do A Disappearing Act** with the help of the portable Jiffy Steamer. Works wonders on clothing, draperies, upholstery. Won't burn or scorch. Professionals in laundromats and clothing stores swear by it. Informative brochure. **Jiffy Steamer Co. Free.**

108 **Calligraphy Is Chic.** Easy-to-master kit teaches you to write impressive letters, invitations, thank-you notes and such with a lovely hand. Brochure describes kits, pens, art and writing supplies, decorative certificates for gift occasions. **The Calligraphy Studio. $1.**

109 **Applaud Ambiance For Duty-Free Bargains.** Send for this catalog and a whole world of famous names in European Bone China and Crystal will come right to your door. 500 patterns in stock. The money-saving prices will make your holiday spirits soar. **Ambiance. $3.**

110 **Holst Helps Santa** with a selection of gifts, housewares, decorative accessories pictured in 32-page catalog. A special section entitled "A Touch Of Country Charm" is devoted to authentic ornamental windmills, weathervanes. Charge refundable. **Holst, Inc. $1.**

Continued on page 185

Hand-Made Crewel Fabric



$13.00

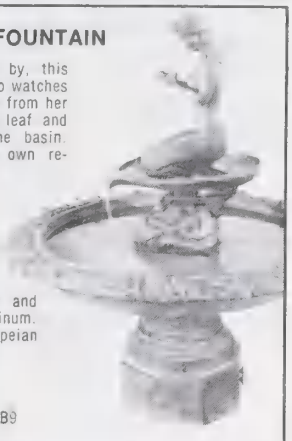
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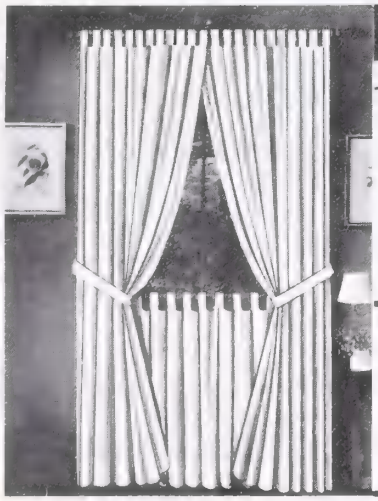
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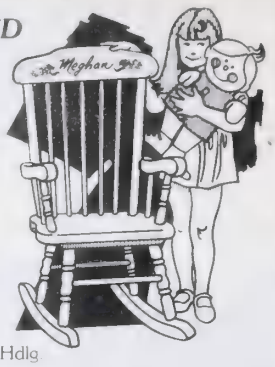
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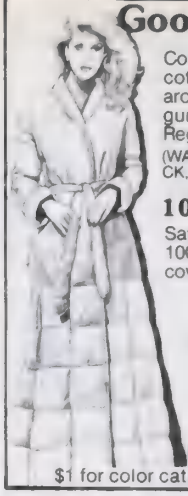


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112 **Rare And Beautiful** solid wood decorative decoys, easy-to-do kits, wildfowl pillows, wall hangings, and hundreds of fresh, new gift and decorating ideas in this 32-page color catalog. All created with care and chosen with love of perfection. **Bay Country Woodcrafts. $1.**

113 **In An Age Where Naturalness Counts** it's refreshing to find a catalog that features Early American home furnishings of natural elements. *Cotton* bedspreads, towels; *wool* blankets; tin, pewter, copper, brass, wood; *basketry!* Down-to-earth prices. **Homespun Crafts. 75¢.**

114 **Save On Solid Gold charms.** An all-that-glitters collection of over 1,000 diamond-cut, 14-karat gold beauties. Shows actual size in full color photos. Animals, birds, sayings, monograms, zodiac signs, religious motifs and more. For everyone! Any age! **Solid Gold. $1.**

115 **Gym Dandy** 12-page color catalog of wonderful backyard wooden swing sets, jungle gyms, playhouses and accessories for young swingers. Ruggedly built to survive years of use and weather. The flush-fit hardware gives it a 4-star Santa safety rating. **The Wooden Swing Co. $1.**

116 **Celtic Weavers** journey to the British Isles, Australia and New Zealand to bring back the clothing and giftware they loved best. Customers who shop in their stores rave about the selection—and so will you! Catalog charge refundable. **Celtic Weavers. $1.50.**

117 **Send "Merry Christmas" Wishes** the Walter Drake way . . . choose cards incorporating your name and a personal greeting. Colorful 36-page catalog contains 30 memorable Christmas cards. Many feature family members as part of the design. **Walter Drake & Sons. 25¢.**

118 **It's Child's Play** for savvy Santas to choose gifts for small fry from the solid hardwood toys shown in this collection. Endorsed by kindergartens and day care centers they're perfectly safe (educational, too) for Grandma's sweeties. **Richcraft Toys. $1.**

(Continued on page 186)



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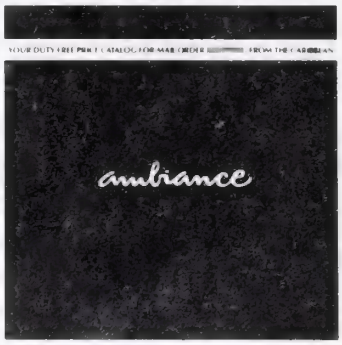
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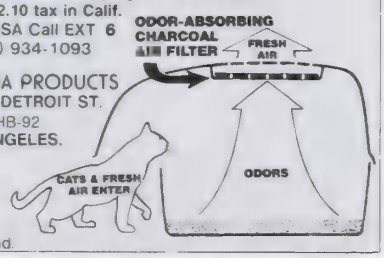
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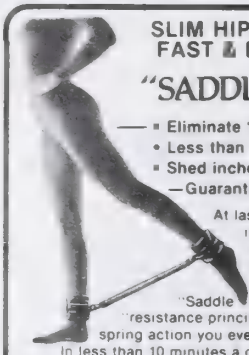
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The Country Loft

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T.I.E.

120 **For 80 Years** Mersman has been a leading manufacturer of accent furniture. Their specialty? Tables of taste and timeless beauty. Their prices? Moderate. Color catalog features fine furniture (traditional & contemporary) and helpful hints. **Grand Lake Creations. $2.**

MERSMAN TABLES

121 **Stair-Glide® Deluxe** stairway lift is for people who cannot or should not climb stairs. Call/send controls, padded upholstery, seat belt, swivel seat. Economy and outdoor models. Could easily be the best Christmas gift of all. **Stair-Glide International. $1.**

STAIR-GLIDE®



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UNIQUE PETITE

123 **For A Child's Special World.** Catalog of unique infant layette products exclusively designed and made in their own shop. Selections include quilts, bedding, clothing, wall hangings, and accessories. **Growing & Learning Co. Free.**

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124 **Enjoy Fruit, Trees & Flowers** right in your own backyard. Plant yourself in an armchair with this color catalog. Choose your favorites from 100's of varieties of trees, roses, dwarf, semi-dwarf, standard sizes. Get growing! **Stark Bro's Nurseries & Orchards Co. Free.**

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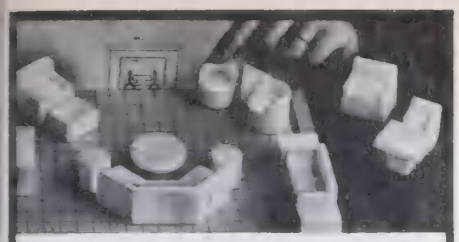
125 **You Don't Have To Be A Scot** to fall in love with The Scottish Lion's catalog. Products from every corner of the British Isles. Linens, crystal, cashmeres and china. Fashions tailored to T-square perfection. Custom service for kilts. Three issues. **The Scottish Lion. $1.**

THE SCOTTISH LION

126 **Window Shopping?** Decorative treatments for every decor are available from the R.M. Dietz and Del Mar folk. Woven woods, "classique" aluminum mini-blinds, wood mini-blinds and soft-light shades. Catalog charge is refundable with order. **R.M. Dietz Co, Inc. $1.**

del mar window coverings

(Continued on page 189)



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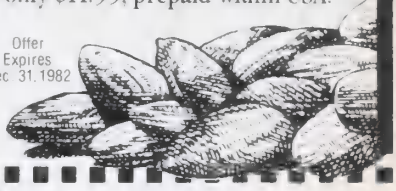
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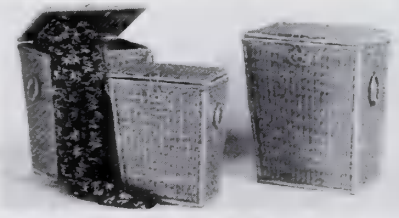
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127 **Put A Collector On Cloud Nine** with Liberty Gifts' Collector Book 1982-83. Within this catalog's 112 color pages is an unparalleled parade of "Hummel", Goebel, Royal Doulton, Lladro, Rockwell, Dresden, Lenox, Wedgwood, Kaiser and much more. **Liberty Gifts. $3.**

Liberty Gifts

128 **The Bedroom & Bath** get a triumphant Total Look, thanks to the stunning put-togethers in the colorful Touch of Class catalog. Goose down comforters, Wamsutta & Martex bed linens, bath accessories symbolize taste, a discerning eye. **Touch of Class. $1.**

Touch of Class Catalog

129 **Wilderness Log Homes.** New full-color Plan Book shows construction details, dimensions and prices of traditional extra-insulated log homes. Features 40 designs from cabins to 4 bedroom models. Pre-cut kits priced from $5900. **Wilderness Log Homes. $5.95**

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130 **From The Age of Victorian Elegance.** Fabulous adaptations of turn-of-the-century medallions and moldings made of fiberglass-reinforced plaster. Richly detailed to ornament walls, a ceiling. Circle a chandelier! Cornices, friezes, panels, et al in color catalog. **Dovetail. $2.**

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131 **Cape Cod Weathervanes** pledge design excellence, meticulous craftsmanship. Hand made of aluminum or copper in wide design selection ready to mount. Sun dials, chimney letters, cupolas, flag pole eagles, bird feeders, wall plaques. **Cape Cod Cupola Co. $1.**

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132 **Shower Curtains And Rods** in hard-to-find sizes. Wide selection of colors, widths, lengths in polyester and cotton blends. Also clear plastic liners and heavy-gauge clear vinyl. Plus catalog of rods to convert tubs into showers. **Surrey Shoppe Interiors. $1.**

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134 **Gifts That Are Always Right,** always welcome. A bright collection of contemporary, practical and personalized gift suggestions for family, friends and business associates. Send for their catalog and start whittling down your Christmas list. **For That Occasion. 25¢.**

For That Occasion

(Continued on page 190)

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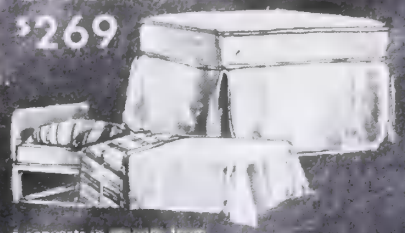
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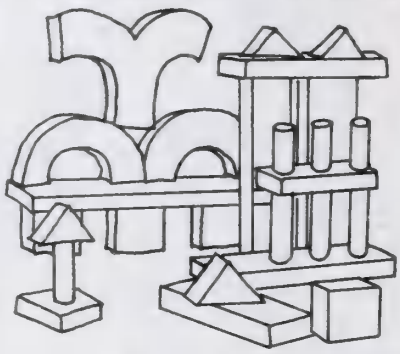
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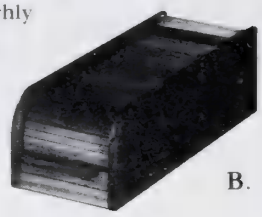
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137 **Bamboo, Wicker And Rattan Furniture.** Always a welcome sight on porch or patio and is sophisticated enough for any room when informal graciousness is your goal. New, affordable collection for your consideration. Catalog/swatches. **With You In Mind. $2.**

138 **What Is The Well-Dressed Electric Range Wearing?** Brochure pictures burner covers of enamel over steel abloom with bright designs. Popular in Europe. Catching on here. Protects burners, provides smooth working surface. **Max Burton Enterprises. Free.**

139 **Sixty Custom Cedar Homes** at non-custom prices. Scores of design options and affordable ideas for energy efficient living fill the pages of this magnificent color guide. Plan and create your own dream house and live happily ever after. **Lindal Cedar Homes. $4.**

140 **Attention Smart Santas!** Factory Direct prices make this catalog of outdoor furniture and gift items extremely attractive. From antique style boot-scrapers and fireplace cranes to wrought iron patio furniture. Savings abound. **Hearthstone Manufacturing. $1.**

141 **Begin A Rewarding Career** in Interior Design. Prestigious school offers 6 credit home study course. Catalog describes 26 lessons, 700-page textbook, opportunities in the field and designing for the home. **New York School Of Interior Design. Free.**

142 **The World In Stitches** catalog is paradise on earth for needlework aficionados. Have a field day pouring over 48 pages of hard-to-find and unusual items for any project in needlepoint, crewel, bobbin lace, tatting, cutwork etc. that you can think of. **The World In Stitches. $1.**

143 **Make A Name For Yourself.** Give family and friends personalized Christmas gifts. Elgin has a delightful just-for-you selection of door nameplates, ID tags, boat plaques, golf bag tags, charms, etc. All smartly engraved, sensibly priced. **Elgin Engraving. 25¢.**

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Jenifer House

145 **Best Of The West.** It would take months of searching to find the round up of delicacies presented in Fresno's color catalog. Gourmet pistachios, almonds, fruitcake, cheese, salami, jams in a wealth of delicious presentations. Charge credited to order. **Fresno Trading Co. $1.**

Fresno Trading Co.

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Happi Faces

149 **Imports From India & Morocco** brought home to you by Casablanca. A profusion of blouses, skirts, dresses. Artful replicas of antique brass mirrors in a quintet of shapes and sizes plus a dozen other gifts. Two beautifully sketched brochures. **Casablanca Import, Ltd. 50¢.**

Casablanca

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SEPTEMBER 1982

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12 $2.00	49 $1.00	86 $3.00	124 —
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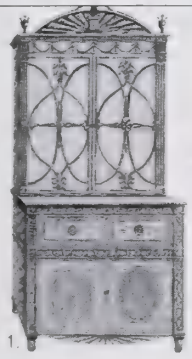
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SHERATON: Simple Lines and Inlaid Ornamentation Characterize His Late-18th-Century Styles

Inspiration from his designs gave rise to a whole school of furniture makers in England and the United States

"Sheraton furniture" is a term used to describe pieces with simple, vertical lines, feminine delicacy and flat, often elaborate, neoclassical ornamentation. Named for Thomas Sheraton, publisher of three pattern books and, with Chippendale and Hepplewhite, one of the famous names of English 18th-century furniture, the style came into favor in England toward the end of the Georgian period, and many pieces hint of the Regency style, which came later. In America, the Sheraton style became popular after the Revolution. The simplicity and lack of pretension suited the citizens of the new country; the neoclassicism appealed to its founders who liked to identify themselves with ancient Greece and Rome.



1.



2.

Above: From *The Drawing-Book*, a secretary bookcase with inlaid ornamentation. *Right:* Sheraton-style breakfront from Henredon. Inlay is satinwood bordered by ebony and holly.

Except for a few facts—he was a preacher, wrote religious tracts and died a poor man—Sheraton himself is almost as mysterious as Hepplewhite. Both belong to the neoclassical tradition of furniture designers, and, like Hepplewhite, Sheraton's fame rests entirely on his pattern book, for no furniture can be found that came from his shop. In fact it seems unlikely that he had a shop. One of his trade cards has survived, and on it is printed: "Teaches Perspective, Architecture and Ornament, Makes Designs for Cabinet-Makers and sells all kinds of Drawing Books." No mention is made of furniture making. He obviously knew something about it, however, for he attempted to help readers of his book by drawing lines of perspective and providing a scale of feet and inches for some furniture designs.

Of the 500 subscribers listed in the back of his book, *The Cabinet-Maker and Upholsterer's Drawing-Book*, published between 1791 and 1794 (a reproduction is currently available from Dover Publications), most were cabinetmakers, upholsterers, craftsmen and tradesmen, and many lived in the provinces. Sheraton was designing for furniture makers who might not have access to the latest styles in London.

Although Sheraton's furniture

(Continued on next page)

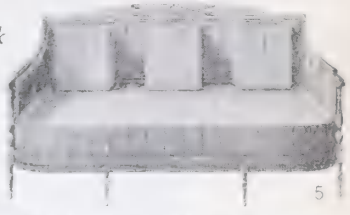


3.



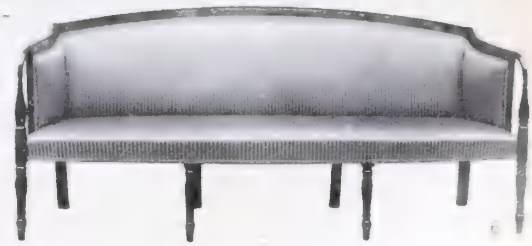
4.

Top: Sideboard with brass gallery from *The Drawing-Book*. Fanned panels fill the corners of the middle section. Legs are reeded. *Above:* Late-18th-century American sideboard showing the Sheraton influence. Mahogany veneer on pine.



5.

Top right: In *The Drawing-Book* the description of this sofa says: "If the top rail be thought to have too much work, it can be finished in a straight rail as the design shows." *Right:* Sheraton-style sofa from Newburyport, Mass. Mahogany and satinwood on maple.



6.

SHERATON'S Chairs Have Been Copied and Adapted for Two Centuries



1.

A sketch from *The Drawing-Book*, Vol. II, for a lady's cabinet and its American adaptation, made around 1795, probably in New York. Mahogany veneer and satinwood inlay.

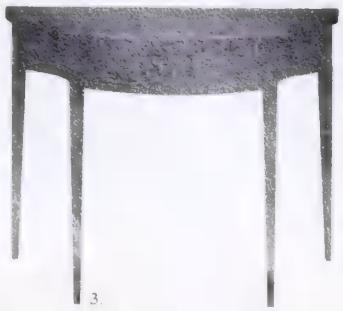
(Continued from page 189)

designs are generally thought to be simpler than those of Hepplewhite, some sketches in *The Drawing-Book* are quite ornate and elaborate, and in his later two books Sheraton published furniture with Egyptian, as well as Greek and Roman, motifs. A strong French influence—Louis XVI as well as the Directoire and Empire periods—is also obvious in the introduction of new types of furniture (the duchesse and the conversation chair) and in certain details, such as brass galleries on sideboards. Sheraton writes about the sideboard shown on the preceding page: "The sideboard has a brass rod to it, which is used to set large dishes against, and to support a couple of candle or lamp branches in the middle, which, when lit, give a very brilliant effect to the silver ware."



2.

Without brass galleries, some Sheraton-style sideboards are difficult to distinguish from those of the Hepplewhite school. Furniture makers in both schools were fond of simple lines, straight legs often fluted or reeded and flat, elaborate ornamentation. Whether painted or inlaid these decorations were mostly neoclassical: urns, vases, swags, foliage, scrolls, fans, wheat husks and especially ovals.



3.

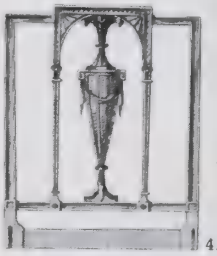
Serpentine-front console in Sheraton style is made of mahogany with satinwood veneer. From Historic Charleston Reproductions by Baker.

The sketches for chairs in Sheraton's *Drawing-Book*, however, are noticeably simpler, both in form and construction, than their counterparts in Hepplewhite's books. Chairs, especially the backs, had grown more complicated to make (although less ornate) as the 18th century progressed. A shield-back chair not only had an outline of intricately curved pieces but was, in most cases, designed to be concave. This shape, which also incorporated the back legs, required great skill on the part of the cabinetmaker. The return of rectilinear chair backs, flat in plane, in Sheraton's book meant that less-skilled workers could follow his sketches or make close copies. Even when chairs had pierced splats shaped like urns or vases, the surrounding frame was rectangular, and simple struts or vertical turned pieces could be substituted for the splats. Because these backs called for less wood, they were cheaper to make.

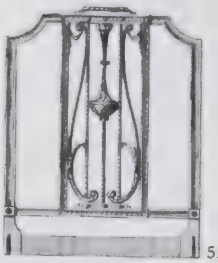


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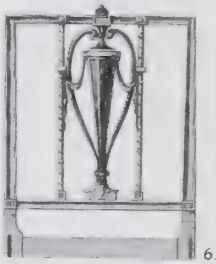
Their simple construction did not make the chairs any less handsome, just more popular. All of Sheraton's designs continued to be well liked in England as late as 1880 when there were several English firms specializing in Sheraton designs, and in this country his book inspired many cabinetmakers, the most famous of whom is probably Duncan Phyfe.■



4.



5.



6.

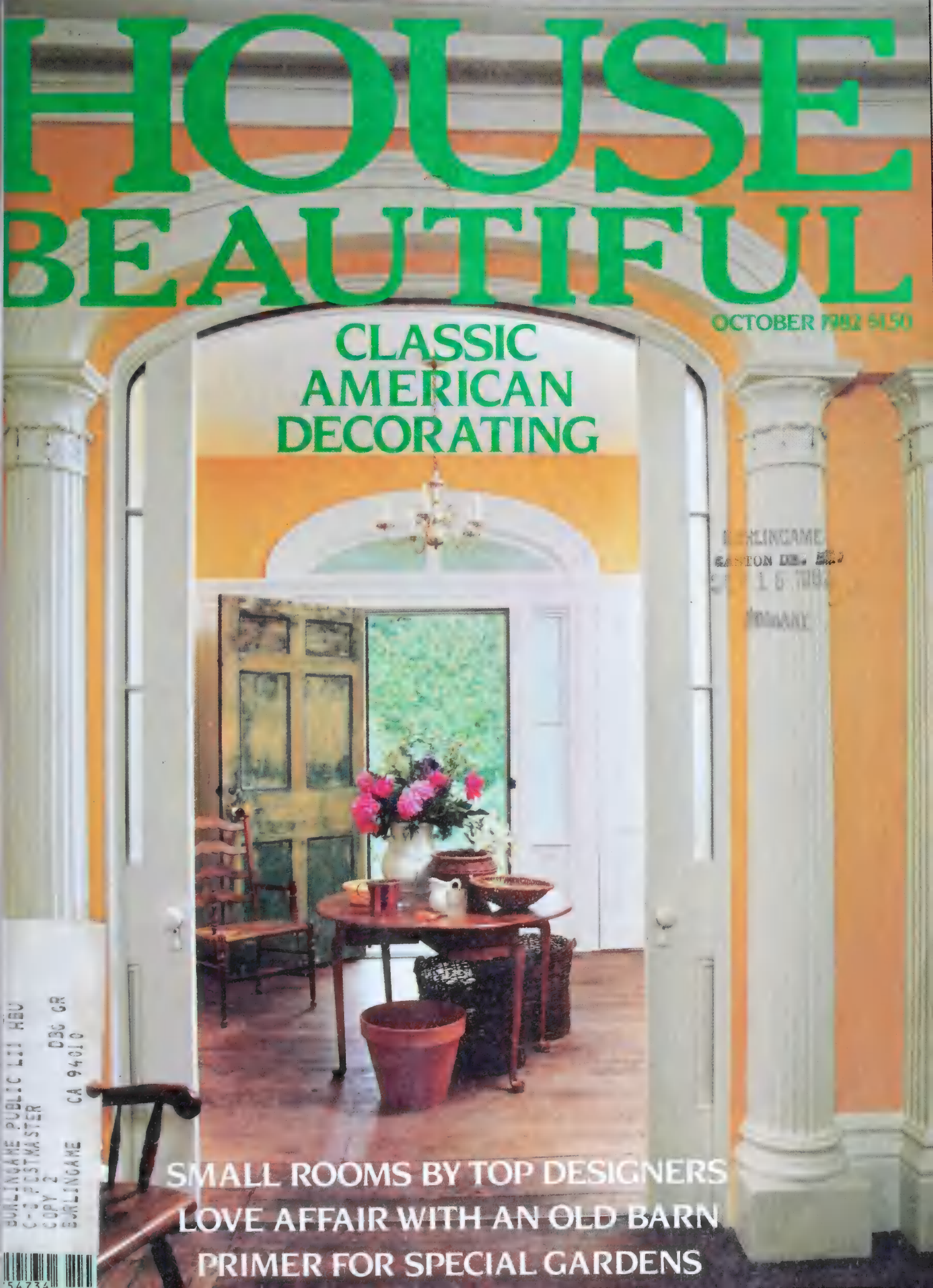
Above: Three sketches for square-back chairs. *Left:* Armchair attributed to Henry Connelly of Philadelphia. Armrests that sweep back to meet the back rail near the top are a Sheraton characteristic.

1, 4, 5, 6, ILLUSTRATIONS FROM THE CABINET MAKER AND UPHOLSTERER'S DRAWING BOOK BY THOMAS SHERATON (DOVER PUBLICATIONS); 2, 7, COURTESY METROPOLITAN MUSEUM OF ART, NEW YORK CITY; 3, COURTESY HISTORIC CHARLESTON REPRODUCTIONS, INC.

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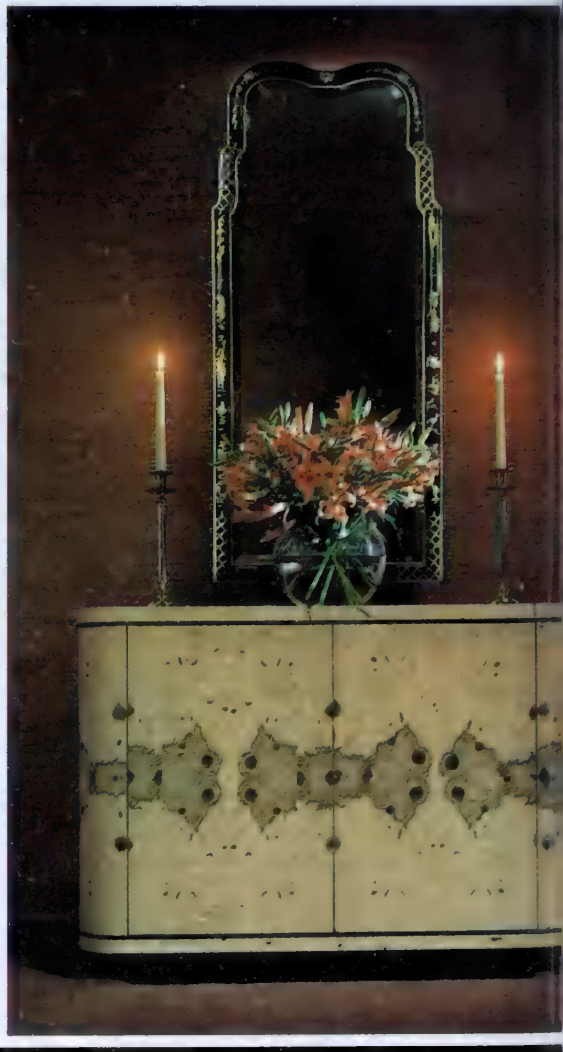
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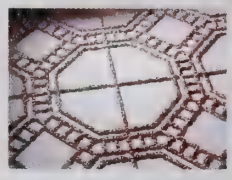
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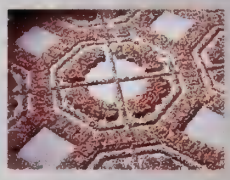


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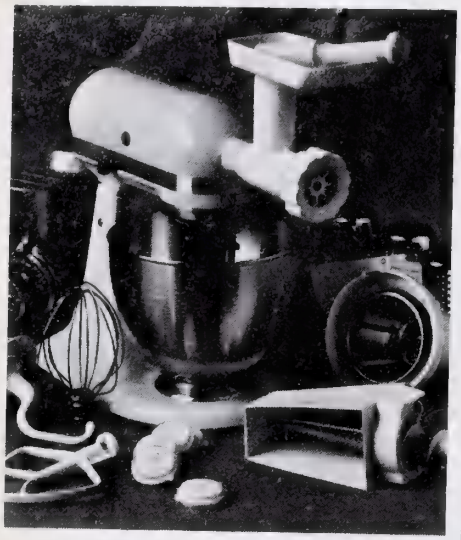
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On the cover: *Classic American Decorating is characterized by a new appreciation for the elements of classical architecture and a lightened color palette. The welcoming central hall of this 1820s Greek Revival house in Kinderhook, N.Y., boasts a pair of acanthus-topped pillars; glass-paneled doors separate the formal front of the house from the easy and relaxed rear. A potting table indicates a spacious back porch and flower garden behind this house selected as the setting for a new era of Classic decorating. Photograph by Tom Yee.*

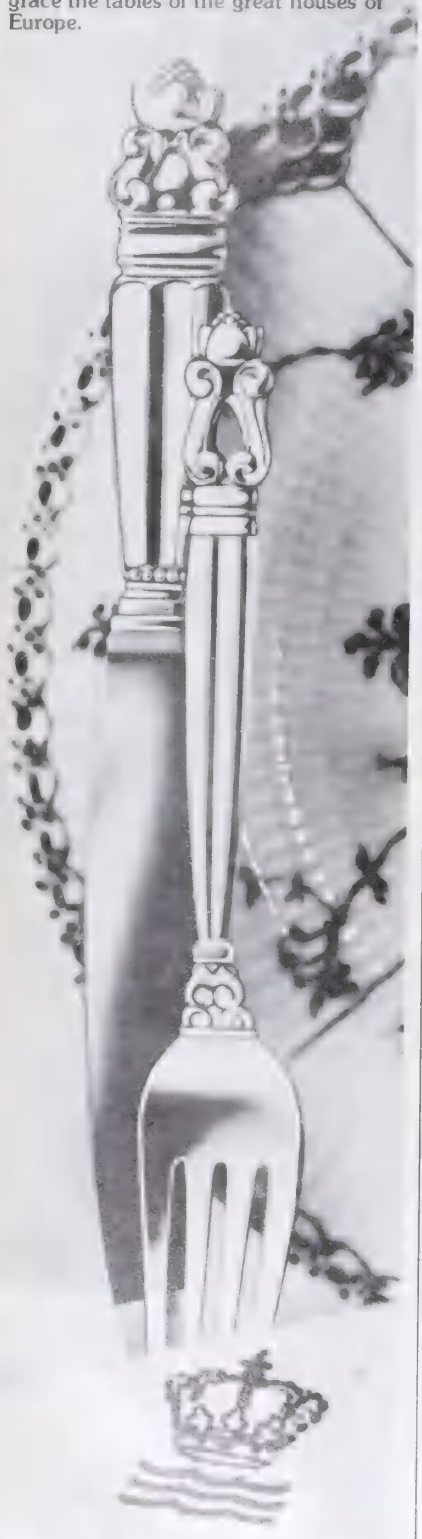
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Restrained control of sculptural line and painstaking concern for fine detail are apparent in the Baker Contemporary Collection. Rare East Indian laurel veneers, hand cast brass door pulls and inlays of etched brass provide continuity throughout this Baker Collection.

Designed by Bert England, the cabinet and upholstery designs reflect his sensitivity to scale and sculpture.

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Discover the Congoleum® difference in no-wax vinyl flooring. A special sense of style. Marvelously rich colors and textures. Luxuriously easy care. Discover the complete collection at your Congoleum Studio Showcase of Floors™ retailer.*

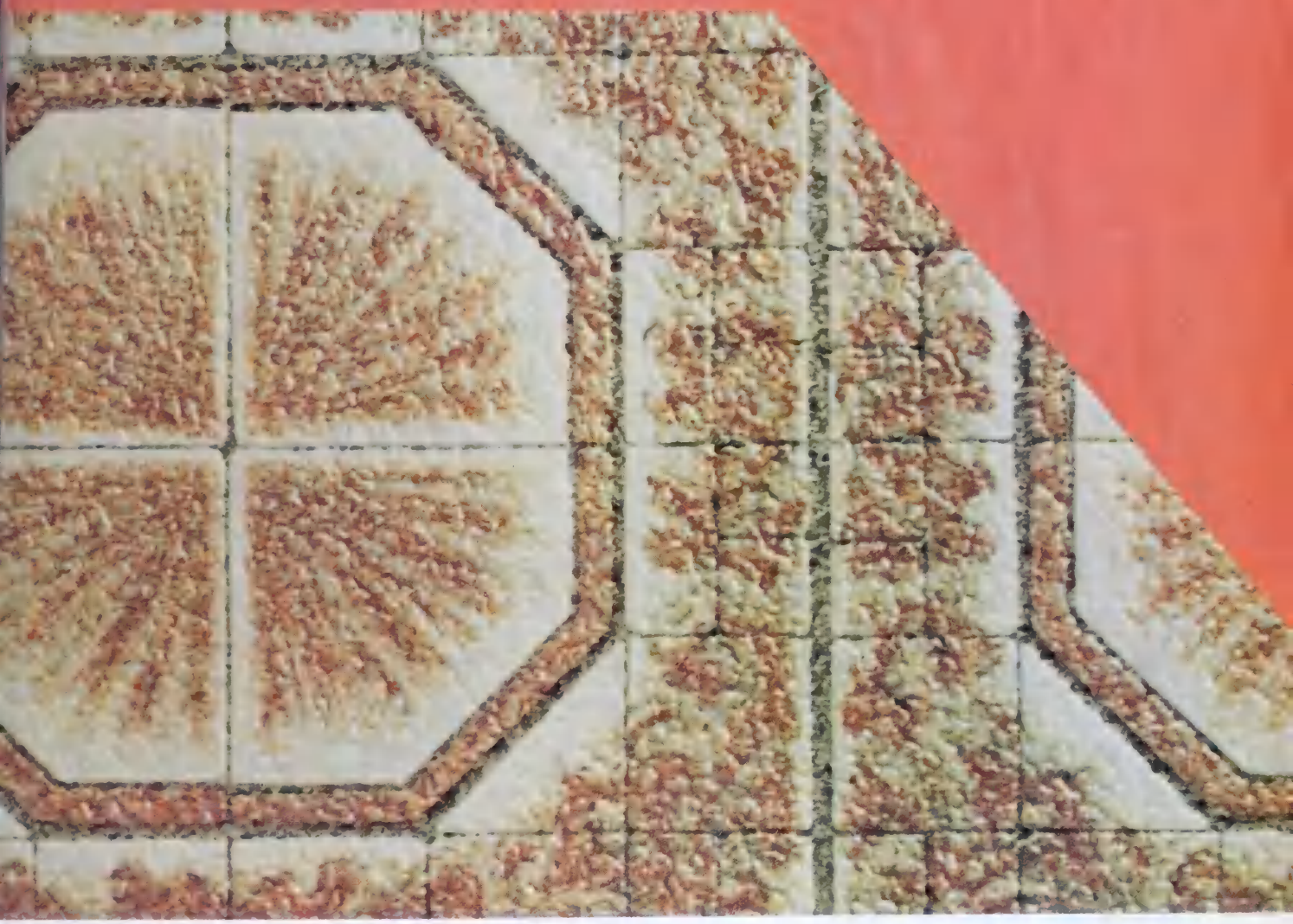
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*To locate your Congoleum Studio Showcase of Floors™ retailer, call toll-free 800-447-2882; in Illinois, 800-322-4400. Or for the Congoleum retailer nearest you, see the Yellow Pages under "Floor Materials." Shown here: Ultraflor® Esteem® style 62038.

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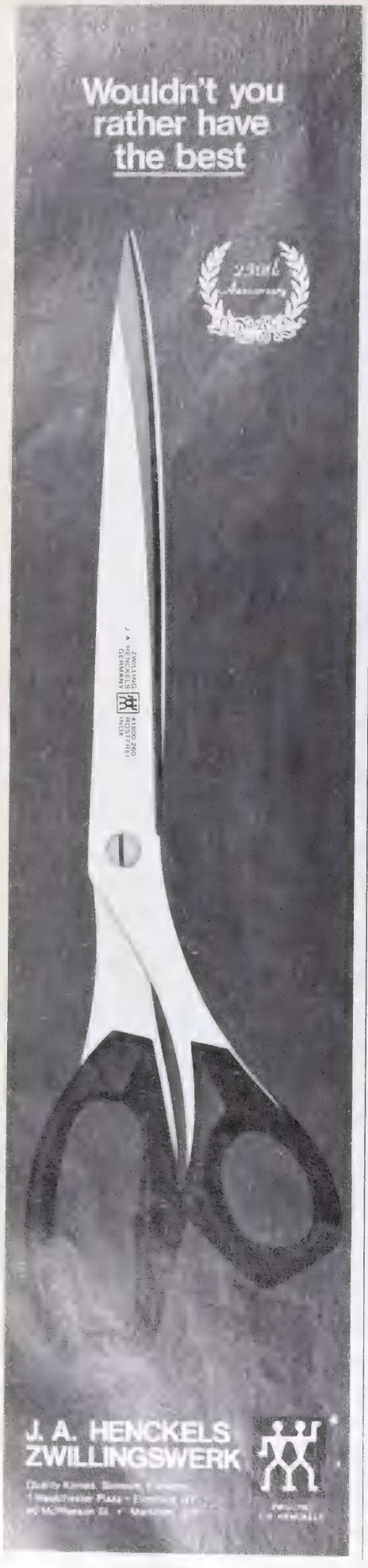
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THINKING ALOUD

"Once again, barns are a vital part of our lives as we turn them into imaginative homes"


LILO RAYMOND

Whenever I travel and have a chance to enjoy the countryside view from my car window, my eyes and heart are drawn to the American barn. The style and color may change depending on what part of the country I'm in, but not the feeling that here is the substance of much that is truly a cherished American tradition.

An important part of what we have become as a nation began on the farms of our land, and barns were more than just the focal point of the work to be done. They were the center of social activity, from barn raising to barn dances, town meetings and even funerals. I love them not only for what they represent, but for another dimension as well. Barns are architecturally fascinating and they are unique.

Whether embellished with an unusual cupola, star-shaped loft windows, hand-pegged beams or an imaginative pattern of weathered wood, each barn is a one-of-a-kind experience. Indeed, it was that kind of personal rapport that caused Bob Houseman to fall head-over-heels in love with a Long Island barn and turn it into the remarkable home we show you in this issue. Today it seems that "barn fever" is rampant and that once again barns are a vital part of our lives as we remodel, move one piece by piece or build a new replica.

Not so long ago, barns were vanishing along with the agricultural society that fostered them. Cupolas slanting, light spilling out of their once-sturdy slats, they stood abandoned on the roadside, waiting to be stripped of their coveted siding, never to be lived in or loved. Perhaps it took the advent of modernism for us to appreciate barns' soaring, lofty interiors as suitable family houses. Once one dreams of converting such a space into a home, the idea has an unshakable hold on the imagination.

One of the reasons barns are so appealing is their potential for being transformed in a personal way. It's as if they are just waiting to be molded to an individual need or fantasy. Remodeling a barn space holds endless imaginative possibilities. Since interior walls are for privacy, rather than support, they can be placed anywhere. A sleeping loft can be tucked above a kitchen, a spiral staircase added to arch up to a cupola room.

I, too, fell in love with barns, first in the Midwest but more recently in Vermont. Fascinated by the sugarhouse barns there, this simple country structure inspired the ski house we built. But had I known then about The Barn People in Vermont, who actually find an old barn for you, disassemble and reassemble it on your property, I might well have sought out an authentic one to restore and make over.

So I have a special, personal feeling about the barn features we bring you in this issue. With the days growing shorter, the air crisper and stirrings of harvest filling our thoughts, a new look at what's happening to an American country symbol couldn't be more timely. ■

JoAnn Barwick

JoAnn Barwick
Editor



Waterford Ireland's second gift to the world.

For two centuries, the people of Waterford, Ireland have been renowned for one thing. Waterford® crystal.

But they'll soon be renowned for something worthy of putting in it. Waterford Cream Liqueur.™

Waterford is made with the freshest country cream, fine Irish spirits, imported chocolate and vanilla. These ingredients, together with the skill of Waterford's master blenders, give it a taste like no other cream liqueur.

The people of Waterford invite you to try their authentic Irish cream.

In a world filled with cream liqueurs, it's second to none.

A car that "weighs" its own passengers and luggage... then tells the brakes how much power is needed. Such a car is the Peugeot 505 STI.

The car hurtles towards the obstacle. It is a double row of pylons forming a lane 120 feet long and only 12 feet wide that hooks severely to the right.

The driver must bring the car to a halt from an indicated 55 miles an hour within this narrow, curving lane... *while turning.*

There is the hideous sound of tortured rubber. Acrid tire smoke billows in the air. It is frightening to see and hear.

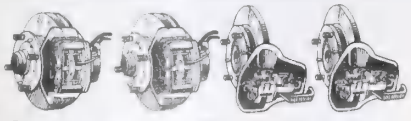
When it is all over, almost two tons of car and passengers have pulled to a stop with several feet to spare.

Brakes that "read"

The car is the Peugeot 505 STI.

It is fitted with an ingenious device that "reads" the weight of the passengers and luggage, then instantly calculates the division of braking power that is needed between the front and rear brakes.

The reason: if a car is lightly loaded, it has a tendency to lock its rear brakes as the weight shifts forward. The result could be a dangerous skid. When the device senses such a light-load condition, it will automatically shut down some of the power to the rear brakes to help keep them from locking. But if a car is heavily loaded, as is the case in this test, full braking power is sent to all four wheels.



Peugeot equips every 505 with disc brakes on all four wheels. They shed water and dissipate heat faster than drum brakes.

The sensation in a panic stop has been likened to running into a giant pillow.

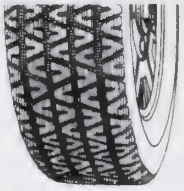


Test driver demonstrates emergency-braking power of Peugeot 505 STI. Driver maintains control, even though car is braking and turning at the same time.

Tires that cling like limpets

Powerful brakes are of little use if the carmaker scrimps on tires; it is the tires, after all, that have the final word about stopping the car.

You will never find mere letter-of-the-law tires on a Peugeot.



Michelin TRX® low-profile radial tires, mounted on alloy wheels, are standard. Note wide, flat footprint for sure-footed handling.

Every tire is a Michelin steel-belted radial. Special to the 505 STI is the Michelin TRX® tire, mounted on low-profile alloy wheels. The flat, wide footprint of this tire applies a limpet-like grip to the road.

Coupled with stabilizer bars that are thicker than on other 505 models, the tire edges the already-surefooted handling of a Peugeot up another notch in the new STI.

The Peugeot Lion

The lion has represented Peugeot since 1858. It was Peugeot that built the first car ever sold commercially (1891)... the world's first diesel-powered car (1922)... and the first high-rpm diesel engine (1967).

© 1982, Peugeot Motors of America, Inc.

A most-complete car

So lavishly equipped is the Peugeot 505 STI that there is only one option, a 3-speed automatic transmission ($370) in place of the 5-speed overdrive manual gearbox.

Here is a partial list of the equipment that is standard on this $14,990 car:

- Air conditioning, factory-installed
- Power-assisted steering
- Power-assisted 4-wheel disc brakes
- Cruise control
- Electric sunroof
- Electric windows
- Central locking system—a twist of the key locks all four doors and fuel-filler door
- Digital AM/FM 40-watt stereo radio with cassette player, scan tuning, and four speakers
- Automatic electric antenna
- Leather upholstery
- Multi-adjustable driver's seat
- Tachometer
- Limited-slip differential

Unhysterical seats

Click open the door of the Peugeot 505 STI and your nose will immediately tell you what the seats are made of; the car's interior is redolent of leather. What none of your senses will detect, however, is what lies beneath that soft, tanned hide...

Peugeot has banished springs from its seats. Springs have a natural tendency to flutter and bounce hysterically when a car meets with rough roads. In their place, Peugeot has used polymerized foam.

It is more costly to make all 5 seats of the Peugeot in this manner—yes, this is a true 5-seater—but the expenditure has led to seats that have been described as almost sinfully comfortable.

The strokes of a master painter

Pass your hand over the paintwork of the Peugeot 505 STI and you will make a further discovery about the car.

No bored, "just-doing-my-job" worker has created this smooth finish. Instead, the critical part has been done by a computerized robot, taught to imitate the strokes of a master painter.

The STI is the only model of the Peugeot 505 available in a metallic claret or classic black. The black is a wet-on-wet process. First comes the enamel itself. Then, while the black is still glistening wet, it is overlaid with a clear coat of lacquer, sprayed to a thickness of 30 microns.

A final search for faults

Once built, every single car is taken to a special track and road-tested by one of Peugeot's 65-member team of expert drivers. Only when it has met Peugeot's standards is the car permitted to leave Europe for the U.S.

Does this mean that nothing will ever fail on a Peugeot? That would be wishful thinking. The perfect, indestructible car does not exist, no matter what its price. But one can usually count on a car to reveal its little glitches and foibles during the first year of driving.

You will be reassured to know that Peugeot does not care how many thousands of miles you put on your car during the first year you own it. The Peugeot new-vehicle limited warranty is for 12 months... *with unlimited mileage.**

Peugeot has little tolerance for poorly made cars.

*See your dealer for details of Peugeot's limited warranties.

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For name of nearest Peugeot dealer, call **1-800-447-2882** toll free in the continental U.S. In Illinois, 1-800-322-4400.

Please send me the Peugeot Facts Kit, complete with brochures, road tests by leading car magazines, plus list of my nearest dealers.

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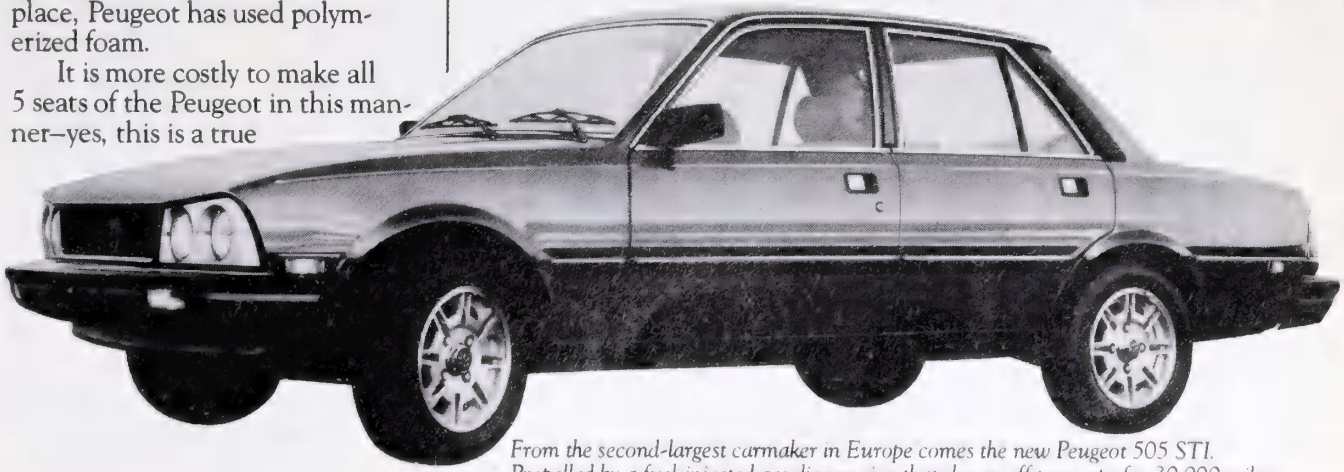
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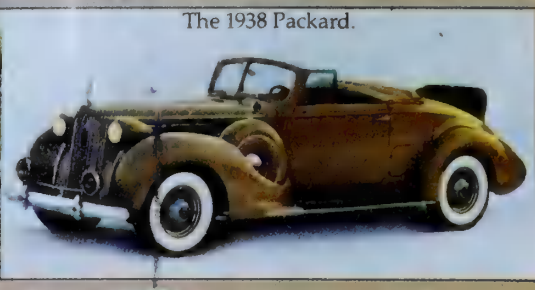
PEUGEOT



From the second-largest carmaker in Europe comes the new Peugeot 505 STI. Propelled by a fuel-injected gasoline engine that shrugs off tune-ups for 30,000 miles.

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The wedding band.



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ON DECORATING & DESIGN:

Behind the Scenes of Decorator Show Houses

Part of the excitement of waiting for the curtain to go up on a show house comes from the knowledge that the "sets" are actually real rooms decorated by trend-setting designers who offer myriad ideas to transfer to your own house

I can't tell you the number of times I've sat in a theater to watch the curtain go up and, with the audience, applauded the set. Before the actors appear, before any action is taken or a word spoken, the set establishes a theme, a place, a time.

And so it is with decorators' show houses. They too deserve our applause, for while they are a relatively new phenomenon on the fund-raising scene, there is as much a tour de force presented within the "sets" of a show house as there is on any legitimate stage.

The concept was first developed in St. Louis, picked up by San Francisco, carried on to Boston and New York, and today almost every major American city has sponsored at least one. New York's Kips Bay Decorators' Show House just celebrated its tenth season this year, making it America's oldest continuously running show house—a testament to the youthfulness of the idea. Boston, New York, Philadelphia, San Francisco and the Long Island extravaganza, "Mansions and Millionaires," are the best known; Las Vegas, Fort Worth, San Diego, Pasadena and Naples, Fla., are among the newcomers. Everyone profits by participating in a show house effort—the sponsoring charity, the designers, the public, the press and, ultimately, the decorating industry. It's a great idea to visit a show house when you're in an unfamiliar part of the country because the experience can stretch your own views about decorating trends at home.

Show houses are always mounted to benefit a charity. In San Francisco, it's University High School; in Pasadena, the Junior Philharmonic Orchestra; in Boston, the Junior League; in New York, the Kips Bay Boys' Club. In May 1982 the Kips Bay Decorators' Show House recorded 22,000 visitors in three weeks. San Francisco reports 24,000. Kips Bay raised $225,000 reflecting an increase of 500 percent in revenues since it started in 1973. San Francisco's reports are equally dramatic. With tickets priced at $6 and $7 each, showcases are the best shows in town!

The work takes about six months to produce from start to finish—from the appointment of the charity's board of directors to opening night's gala reception. In New York City, interior designers apply to the Kips Bay committee, which chooses as many as there are rooms for—18 in 1982. Three "first timers" were selected and fifteen who had already participated at least once.

And how do the designers do it? The last three months can only be described as frenzied at the best of moments. Decorators assume all the costs of presenting a room—all the things you see and all the things you don't see, such as insurance. The sponsoring charity covers the daily housekeeping, fire insurance, attorney's fees involved in securing the designated property for the required time—not the actual three weeks of the show but the whole six - month involvement.

So what does this all mean to you? Let's see. Before you walk through the doors of a show house, all the rehearsals have been held, the reviews will have all come in, and nine times out of ten the production will have been a hit.

"This year I had the illuminating experience of watching two women 'do' the entire 23-room Kips Bay Show House in under 30 minutes," says Diantha Nype, public relations director of the prestigious New York event. "I watched them both saunter out the door and overheard one say to the other, 'Well, it was pretty.' Pretty. I thought to myself, they aren't going to get away with 'pretty,' not after all the work that's gone into preparing these rooms for them. I went outside and invited them to come back into the house with me and with one on each arm I walked them through two or three rooms explaining the details of the decorating. They enjoyed the talk, but it made me think," she laughs.

It made me think too. "Rooms don't get up and dance" is my favorite way of describing the importance

(Continued on next page)



JOHN VAUGHAN/RUSSELL M. MASTERS STUDIO

From the 1982 Boston Decorators' Show House sponsored by the Junior League, a feminine anemone-filled bedroom by Nancy S. Serafini of Homeworks, Wellesley, Mass. All fabrics, by Laura Ashley, recapture a delicate Edwardian look. A dressing table, two chairs, small sofa and tiny breakfast table add charm and livability to the room.

of *talking* about decorating. I need a decorator to communicate to me his ideas about the way he's used the space. Every effort is made when a show house is being planned to work with the schedules of the designers so that they can be there to explain their ideas and answer your questions.

In most cases a member of the designer's staff, perhaps even his wife or her husband will be present during show house hours for the duration of the show. Aside from the decorating magazines, which are assiduous about presenting the work of new and well-known decorators, where else do you have the opportunity to meet them on their own turf?

Here are some things for you to consider the next time you visit a show house. Why isn't a show house room just the same as a department store's model rooms? "Because you're in a real house," says Diantha Nype. "You can't move the walls or the ceiling. It's real-life problem solving, and in this year's Kips Bay Show House (see pages 92 to 103), one that was fraught with small, cramped rooms, we had some wonderful solutions presented." Another reason a show house isn't a model room is that the decorator has only his vision to offer. He or she isn't limited to dealing with the display of a store's present inventory. Neither is he attempting to interpret the vagaries of clients' demands. His budget is his own and he has no other product to sell than his talent. A show house offers designers the opportunity for "tryouts," to explore a new direction, to realize a dream.

Can you discern a unifying trend? Is the house a crazy quilt of rooms? Most likely, it is. But at this year's Kips Bay Show House many visitors welcomed the decorators' return to traditionalism, a unified theme.

Do you detect a regional style of decorating? The California show houses are particularly well known for their style reflecting the West. Michael Taylor and the late John Dickinson established a California *look* that captured an energy and an elegance that is solely California. The trend today is toward a "cross-pollination" of decorating styles. Atlanta invites Chuck Winslow from San Francisco to do a room; Fort Worth invites Mark Hampton of New York. They bring their talent and names to a show house production to increase the draw.

Many show houses today provide an added attraction called a silent auction. Silent bidding for objects donated by designers and members of the charity committee put another $100,000 into the Kips Bay Show House coffers—an astounding figure approaching 45 percent of the showcase's net receipts. Bargains abound, further increasing the show house's popularity.

Many private owners of houses welcome the opportunity to house a showcase, especially if they're considering selling. However, it is by and large the great manors of the late 19th century in urban areas that best meet the needs of show house productions. Carole Aronson and Arlene Travis, who professionally run "Mansions and Millionaires" on Long Island, report having left well over $200,000 worth of restorative work in the house selected for their last showcase, "Castles in the Sand" at Sands Point, N.Y. They point out the enormous first-rate preservation important old houses often benefit from.

A successful show house has elements of real-life experience. There must be immediately transferable ideas from a room to your house. That small idea may be something as simple as the draping of a table skirt, the combination of colors in a bouquet, the arrangement of bibelots on a bedside table. Pretty, yes. Within reach, yes. I think show houses are tributes to the way we look at rooms today, and I am stimulated by seeing so many solutions addressed to the same situation of four walls and a floor. For such a brilliant performance, I say, "Bravo!"■

—PAULA RICE JACKSON



JAMES LEVIN

From the San Francisco Decorator Showcase of 1982, a dining room by Nan Rosenblatt in a paneled setting "dark as the inside of your hat!" Mirrors and uncluttered windows, clear expanses of white brighten and dramatize the room. A dozen oval-backed chairs upholstered in silk with pale blue and turquoise moire double welting contrast with the bold white presence.



JAMES LEVIN

Judith C. Ross and Eugene D. Lawrence of Trade Winds in Boston produced this striking black and white morning room for the Decorators' Show House last spring. The room presents their sense of interplay between the past and the present, classical elements contrasted with contemporary color blocks. Fabric by Brunschwig & Fils.



Photographed at Tryon Palace, New Bern, NC.

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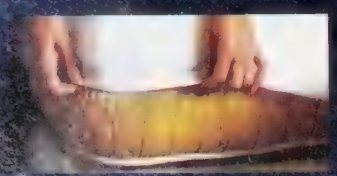
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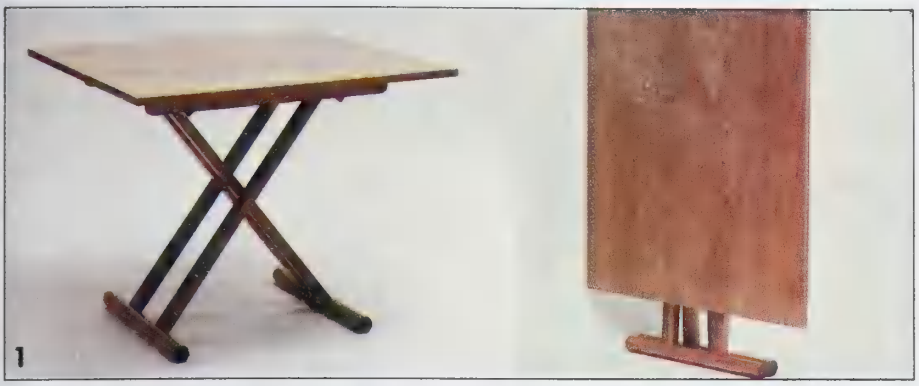
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BEDSACK® BEDCLOTHING

HB MARKETPLACE

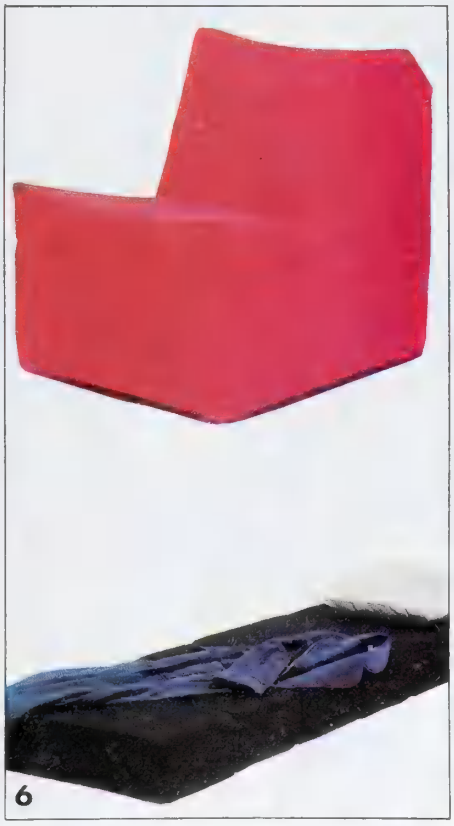
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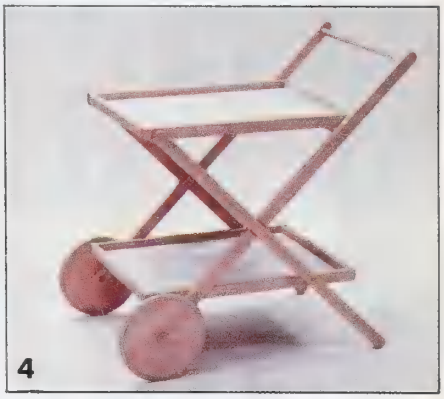
Editor CATHERINE KILLEFFER


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1. 36-inch-square folding table of South American hardwood ($120), Otto Gerdau. **2.** Shelves of unpainted beech fold flat for storage ($49), Conran's. **3.** Folding table with black metal frame, black or white laminate top ($50); metal and plastic chairs ($8.95 each), The Pottery Barn. **4.** Workbench's tea cart of lacquered beech with white lacquered tray ($75). **5.** This sofa bed comes in three sizes: love seat ($800), full ($820) and queen ($900) and in 34 colors of canvas, Jensen-Lewis. **6.** A chair with 53 covers to choose from, unfolds for sleeping ($195); also in double-bed size ($350), Sherwood Corporation. **7.** A pristine army cot of wood and washable white nylon ($28), Manhattan Ad Hoc. **8.** Drop leaf table ($240), Otto Gerdau. ►


8

JAMES LEVIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HB MARKETPLACE

When spaces are small the most prized possessions are those that have multipurpose uses and can be easily moved or stored


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1. Aluminum stools, with black or red covers and shoulder straps, collapse for carrying ($24), Manhattan Ad Hoc. **2.** Drop leaf table becomes desk when the base is folded ($199), Otto Gerdau. **3.** The base of this solid oak table adjusts to 23 or 29 inches and, when turned on its side, is coffee table height ($70), Smith Wood Parts. **4.** Uses are infinite for this rolling cart with sliding, grooved top and stainless bin ($229), J. & D. Brauner. **5.** Twin-sized futon ($88) with cotton duck cover ($42) folds for sitting, unfolds for sleeping, Shinera. **6.** Lacquered oak crib becomes a settee for an older child's room ($285; mattress, $35), Workbench. **7.** Wood tray tables with shiny lacquered tops come with carrying handles ($35), Conran's.■


7

FOR MORE DETAILS, SEE PRODUCT INFORMATION

JAMES LEVIN

As your family grows, so can your Oneida collection.



ONEIDA

The silver cube. Our silversmiths' mark of excellence. Made in America.
Shown: Toujours spoon in stainless and Lotus bowl in silverplate. Complete selections at fine stores.

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Virginia Slims remembers the Hope Chest of 1901.

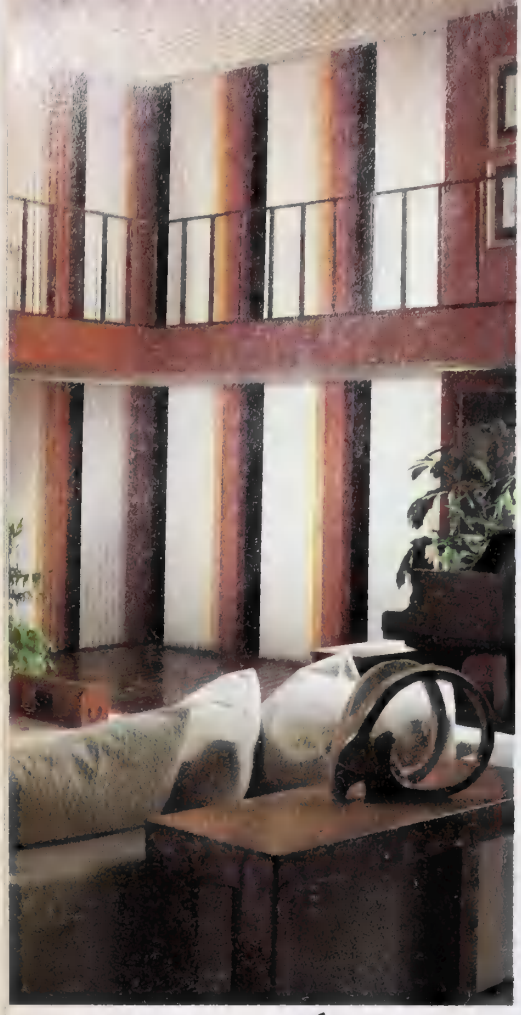


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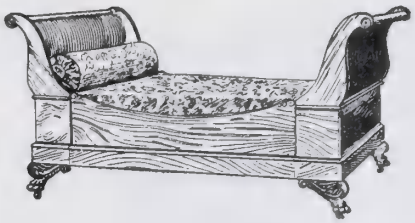
9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.



Fashions: Mollie Parnis Studio



HOW TO SELL YOUR ANTIQUES FOR TOP DOLLAR



By JIM POWELL

In February 1982, Jim Powell wrote about working with antiques dealers to get the best prices for what you have to sell. Here he continues his discussion of the pros and cons of working with auction houses.

PART TWO: WHY GO TO AUCTION?

Why go to auction? Because many people dislike haggling. While some take great pleasure in striking a compromise, others find the experience distasteful. You should expect that a dealer will point out all the flaws of your property. In fairness, quite a few sellers have an exaggerated idea of how much their property is worth.

Auction houses take a smaller percentage than dealers. The standard commission charge to sellers is 10 percent, deducted from the price realized. There are additional charges for catalog photographs, insurance, shipping and any restoration that you request also be considered.

But auction is the most efficient way to reach a broad market. Illustrated catalogs make your property widely known, and auction houses have proved to be skillful publicists.

For property like Old Master prints and Chinese ceramics that have an international market, you're best off going with an international auction house—Sotheby's and Christie's excell in the middle-high end of markets. Phillips does very well in the middle.

Each house has distinctive strengths, perhaps because a specialist is very knowledgeable, aggressive or well-connected. Or it might be that some buyers are in the habit of finding certain things at a particular house. Christie's, for example, dominates the Art Nouveau market. Sotheby's seems to attract buyers of very large American paintings who don't show up at Christie's.

A specialized house may be the place to go. John Edelmann, New York, for instance, is the only auction devoted exclusively to Oriental rugs, tapestries and textiles, and does a marvelous job in those markets.

For quick sale of property worth from $50 to $5,000, you might consider Sotheby's Arcade Auctions. There's no catalog, and you get your money within a few weeks.

When strong regional tastes are involved, it might be advisable to use a regional auction house. Certain kinds of American folk art will bring higher prices in New England than in New York, so New England houses like Richard Bourne, Robert Skinner or Robert Eldred might realize the most money for you.

Suppose you want to liquidate a big estate with the least possible headaches. A full-service auction house such as William Doyle, New York, is a good choice. It'll consign valuable pieces to auction, deliver goods to heirs, deliver junk to a secondhand shop, dispose of rubbish and leave a house "broom clean."

The timing of an auction can be important. The American auction season starts in September with sales of low quality material and ends in June or July with low quality material. If you have something valuable, *specify* that it go in an October sale when prospective buyers are accustomed to looking for your type of property. Sales are very desirable when they coincide with events that attract the right customers. The biggest Americana sales, for example, are held the same week as the New York Winter Antiques Show.

How property is offered can have a significant impact on price. For in-

Jim Powell is a writer who specializes in features about antiques and Americana.

stance, buyers pay a premium for even-numbered sets of antique side chairs. If you have three standard designs, it might be worth your while to search for a fourth matching chair, so you can offer the four together. Dealers make money doing this all the time.

On the other hand, few people today want large antique porcelain services. They'll buy a few plates or cups for display in a breakfront. Often you'll do better splitting up a large service in a number of small auction lots.

Provide any documented background information you have about a work of art because it helps make the catalog description more enticing. Included might be an exhibition listing of where the work was displayed, mentioned in an article or previously sold by a respectable dealer, auction house or collector from whom you acquired the piece.

One of your most crucial decisions concerns the *reserve,* or minimum price below which you will not allow your property to be sold. The main purpose of a reserve is to protect you against dealer rings or partnership buying that could cut bidding competition and result in a low price. Many people become overly greedy and set high reserves, thinking they'll dictate the price at which their property will sell. But the higher the reserve, the higher the risk of failure at auction. Not only can this make your property difficult to sell at a good price later, but you can expect to be charged with expenses involved in returning your property.

The more you consign to auction, the stronger your negotiating position. You'll pay full charges on a small consignment anyway. When you're talking about property with substantial value—perhaps a middle five-digit figure—you begin to see small charges waived. For example, for photography—about $100 for a black-and-white full page in a catalog, $800 for full-page color—you might not have to pay a charge if your property fails to sell; this averages five percent of your agreed-on reserve price.

Knowing your market, the value of your contribution and how it will fare in the market, as well as what your time is worth, will help you reap the rewards you're after. None of this is casual. Auctions are big business. Know your opportunity to play the game to win.■



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HB LOOKOUT

POLISHING THE APPLE OF NEW YORK'S EYE: GRACIE MANSION

THE MAYOR'S 1799 HOUSE IS GETTING A LANDMARK REDECORATING BY DESIGNERS MARK HAMPTON AND ALBERT HADLEY



HOLLAND WEMPLE

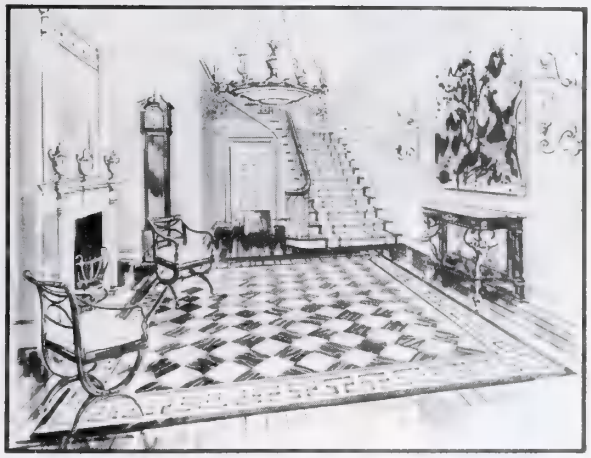
Gracie Mansion's entrance looks over a circular lawn to the East River.

Though George Washington did not sleep at Gracie Mansion (but he slept on the site when it was a Revolutionary War fort), the 1799 country estate of Archibald Gracie has been visited by everyone from Alexander Hamilton to President Jimmy Carter. Acquired by the City of New York in 1896, it has been the home of New York's mayor since 1942—and is now making a different kind of history with its just announced preservation program.

For the first time, a city-owned landmark will be restored with largely private monies (New York City will upgrade the structure, grounds and security), and the restoration will be overseen by a private, nonprofit corporation. In the end, it will be a unique kind of living museum—a comfortable residence that's also a showcase for New York's finest art and antiques. Best of all, not a single room will be behind a velvet rope. "Gracie Mansion belongs to all of New York," says long-time preservationist Joan K. Davidson, president of the Gracie Mansion Conservancy and head of the Kaplan Fund.

As with any museum-quality residence, the big question is where to draw the line between historical accuracy and livability. At Gracie Mansion, historic data was slim—despite infrared scans done to locate the original walls and extensive paint scrapings, which revealed only a surprising ocher color on the exterior. Archaeological digs produced British flints, clay pipes and a buried cobblestone drive.

With this paucity of decorating precedents, the Conservancy called on the imagination of Albert Hadley and Mark Hampton, two of New York's leading decorators. Mr. Hampton, in charge of the 1966 Susan E. Wagner Wing, a Federal Revival style ballroom, dining room and library, faces the problem of elegant rooms more historically accurate than the much remodeled main house. "We're trying for authenticity without pulling the wool over anyone's eyes," says Mr. Hampton. Since the wing is used only for entertaining, "it cannot accommodate 60 priceless chairs. The decorating has to be flexible enough so the carpet can be rolled up for press conferences, the furniture rearranged for ceremonial dinners."





NEW YORK HISTORICAL SOCIETY

In the house's living quarters and original rooms, Mr. Hadley feels his challenge is "to make the house look as if the furnishings have been inherited. It really should have the ease of a country house." For him, that means mixing comfortable, contemporary furniture with antiques and incorporating practical touches such as the painted floorcloth in the hallway *(see below)*. To show the variety of New York's design history, he may do certain period rooms.

Once the decorating is finished, a curator will be hired (with private money) to oversee the mansion's antiques, which will hopefully be donated. "We'd love to acquire some original furnishings," says Mrs. Davidson—and already Gracie's great-great-grandson has donated a rare Federal sideboard. In the meantime, New York's museums are gathering a two-year loan exhibition. "We wanted to draw on all the riches of the city so people would feel the mansion belongs to them," says Mrs. Davidson. And as for the Gracies, to whom the mansion once belonged, Mrs. Davidson would love to have a party for their descendants to mark the mansion's completed redecoration in early 1984.►

Bottom: In the 1890s, the mansion's last owners overdecorated with true Victorian fervor. After the City took over the house (due to tax default), it was a museum, refreshment stand, warehouse and, finally, in 1942, the official home of New York's mayor. *Top:* Albert Hadley's plan for the new entrance—a painted floorcloth, linen and hemp stair runner, antiques and contemporary art.



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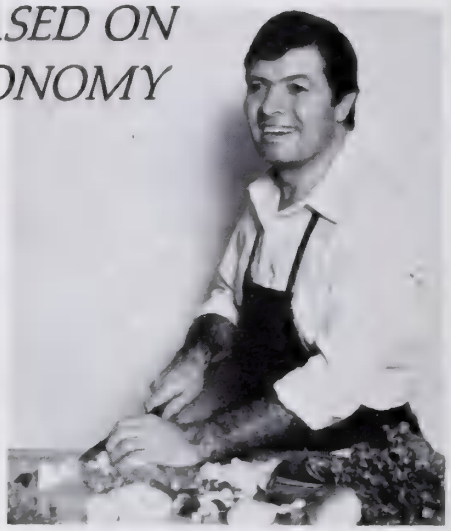


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HB LOOKOUT

HOME COOKING WITH JACQUES PÉPIN: A NEW TV SERIES BASED ON SIMPLICITY AND ECONOMY

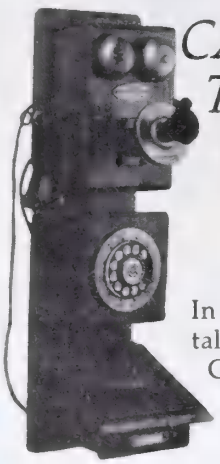


Starting October 9, on PBS, you can see firsthand how chef Jacques Pépin cooks for his family—and with the accompanying book, *Everyday Cooking With Jacques Pépin* (Harper & Row, $10.95), re-create his recipes yourself. In the 13-week series, Mr. Pépin displays his commonsense approach to cooking—inspired by the country food of his childhood—and the *cuisine d'opportunité* (transformation of leftovers) or, as he says in his book "invention and circumstance, determined by what's in the refrigerator, who stops by, what's in the garden." Recipes include time-saving tips, like "always start with the task that takes the longest, though it might seem a trivial part of the recipe." Some of his family favorites: Sausage and Potato Stew, Chicken Cassoulet, Herbed Zucchini, Jam Omelets, Crystallized Grapes and Oranges.

PUMPKIN EATER

"When my children made jack-o'-lanterns, I'd always invent special dishes for the leftovers," says Texan Caroline Hunt Schoellkopf of the inspiration for her *Compleat Pumpkin Eater* cookbook—440 recipes strong with 34 versions of pumpkin pie, including amaretto, butterscotch and gingersnap crust. Owner of the Hotel Bel-Air in Los Angeles and the four-star Mansion at Turtle Creek in Dallas, Mrs. Schoellkopf talked her chef into such pumpkin creations as cheesecake, soup and muffins, all in her book, which is $15 ppd. (Texas residents add 70¢ tax) from The Compleat Pumpkin Eater, Box 1110, Addison, TX 75001.

CALLING ON THE PAST: HISTORIC PHONES REVIVED





In 1882, when you talked on Alexander Graham Bell's new telephone, a home model might have looked like the new Americana Edition phone *(left)*, reissued by AT&T to celebrate the centennial of the home phone. In oak with a fabric-covered cord, it has a new dial—in 1882, you would have had to turn the crank to get the operator. The phone, which is $429 at Bell Telephone Centers, has a writing rest with storage cabinet. AT&T has also brought back a 1913 wall model—Country Junction, $265 *(center)* with push buttons arranged like a dial. And for the tabletop, it has issued the historically inspired Country Squire phone, $265 *(right)*. All three were designed by Henry Dreyfuss—the man responsible for the plain black and Princess phones.►

"I came here with my books, clothes, and the Indian rugs I collect—I never want to be tied down with too many possessions again."



What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa." *—Ali MacGraw*



Architectural Digest is not just about architecture. Nor is it a digest. It has become what The Wall Street Journal called "the pre-eminent publication in the world of interior design."

As an interior design magazine, it is especially gratifying to us to be able to reveal the unique, and very private, ambiance of a home belonging to someone like Ali MacGraw.

Or Julia Child—who told us she was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives."

Or Diana Vreeland, who found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

Our high standards have won us the respect of the top interior designers and their clients. So we are invited—and sometimes, frankly, begged—to include some 700 interiors a year. From those we choose only la crème de la crème—one out of ten.

In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

If you love beautiful homes—and would love to look behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest?*

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HB LOOKOUT

☆STAR☆SPANGLED☆FOOD☆

From sea to shining sea, food writer Barbara Kafka has gathered America's most delicious natural resources—Ozark Mountain wild flower honey, three-and-a-half-year-old Wisconsin cheddar, made-in-California goat cheese, Montana wild huckleberry preserves—and installed them in her new New York shop, Star-Spangled Foods. With 400 different suppliers, the shop is a salute to American recipes handed down for generations. For instance, the Nuremberg sausage, made with veal and dried marjoram by a man in Sonoma, Calif., is done just as his grandfather taught him. More discoveries are unusual preserves, *salsas,* barbecues and herb vinegars "that people would bring to me and say, 'taste this,'" explains Ms. Kafka, who worked for four years tracking down her products, following up state fair winners, asking newspaper editors for sources "and listening to nostalgia. When someone said, 'if only we could get something the way we used to,' I'd try and find it." For those interested in Oregon ham sandwiches, steaming chili, watercress mousse and a host of delicious take-out dishes, the shop is instant gratification. For non-New Yorkers, Star-Spangled Foods will mail-order boxes of southern or Tex-Mex foods, selections of barbecue sauces, jams, honeys—or whatever foods you'd like. Minimum order: $35. Call (212) 249-2260 or write Star-Spangled Foods, 1239 Third Ave., New York, NY 10021. An added inducement to visit: the extensive browsing selection of American cookbooks—including old-fashioned and regional ones from Barbara Kafka's personal collection.



EDWARD OLEKSAK

In addition to selling 50 kinds of honey and six different extra virgin Nappa Valley olive oils, Barbara Kafka's new shop, Star-Spangled Foods, has contemporary American crafts, antiques, fresh herbs and even country clothing

THE CUISINE EVERYONE'S TALKING ABOUT: —*AMERICAN*—

Regional American cuisine, long the stepsister to glamorous European cooking, is experiencing a renaissance everywhere—and especially at the Culinary Institute of America, the prestigious school that has just opened American Bounty, a 118-seat restaurant joining its four-star Escoffier room. Designed by Trisha Wilson & Associates, it is replete with food murals and glassed-in kitchen for viewing student chefs in the midst of preparing native cuisines. "Our concept is to develop dishes unique to the various geographic regions of the country," says the institute's president, Ferdinand Metz. "At the same time, we want to meet contemporary tastes with reduced fat, more fresh, crisp vegetables and seafood." A sampling of the institute's bounty: smoked Idaho trout, grilled pheasant sausages on tomato toast, New England shore dinners, Louisiana jambalaya creole, sweet potato biscuits. To make reservations (be sure to phone well ahead), call the Culinary Institute of America in Hyde Park, N. Y., at (914) 471-6608. Both lunch and dinner are served.►

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HB LOOKOUT

HOW TO ORDER FAMOUS PHOTOS FROM THE LIBRARY OF CONGRESS

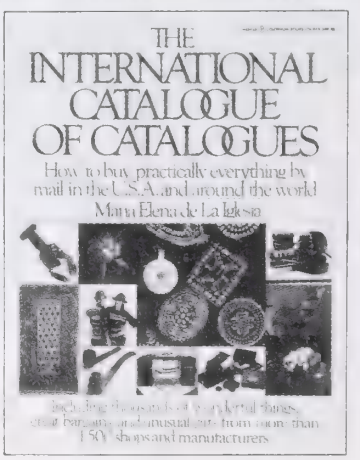


Like cherished albums in grandmother's house, the Library of Congress holds our collective memory of America. From the founding of the nation, it has gathered engravings, cartoons and, more recently, photographs, copies of which (if not restricted) are available to the public for a $7 printing fee, plus $1.80 postage. The most poignant images: Depression photographs taken by such luminaries as Walker Evans, Dorothea Lange and Arthur Rothstein. Hired by the Farm Services Administration (FSA), they set out to report graphically on the plight of America—and versions of their uncopyrighted photos, housed in the Library of Congress, are often prime gallery sellers. To research FSA photos, read the just-published *Walker Evans at Work* (Harper & Row, $19), *Dorothea Lange: Photographs of a Lifetime* with text by Robert Coles (Aperture, $40), Arthur Rothstein's *American West in the Thirties, The Depression Years* (both Dover, $6 each) and *A Century of Photographs, 1846–1946* (Library of Congress, $11). To order prints, send photo title, Library of Congress number and a photocopy to the Library of Congress Photoduplication Service, Washington, DC 20540. Or request the Library's gift catalog, free from the Library's Central Service Division.



Left: Spanish mission church, Taos, N.M., 1936 by Arthur Rothstein. *Above:* "Wife of Migrant Laborer," near Childress, Tex., 1938 by Dorothea Lange.

HOW TO GO ON A ROUND-THE-WORLD BUYING SPREE—WITHOUT LEAVING HOME



Catalogue aficionados rejoice. *The International Catalogue of Catalogues* by Maria Elena de La Iglesia (Harper & Row, $10.95) lists 1,500 firms that mail-order Scottish smoked salmon, English tweeds, Finnish candles, Greek custom-dyed rugs, Japanese kimonos, Sri Lanka batiks, Turkish meerschaum pipes—and more. In addition, the United States is covered from corner to corner—with everything from mail-order cacti to furniture, fish, rugs, flower-arranging supplies, hand crocheted coverlets, herbal wreaths and Appalachian crafts. ■

—CLAIRE WHITCOMB

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GUEST SPEAKER

WHAT IS "GOOD TASTE" AND WHO HAS THE RIGHT TO SAY SO?

Critic Ada Louise Huxtable talks about how she developed her method of unraveling this eternally knotty question

Ada Louise Huxtable is a world renown architecture critic who has raised public and professional awareness of the "built" environment by focusing on the quality of the urban environment and its effect on the way we live and work. Her column for The New York Times *was the first on architectural criticism in the country. Her books, informed by exhaustive research into social, economic and political issues, include* Classical New York *(1964),* Will They Ever Finish Bruckner Boulevard? *(1970) and* Kicked a Building Lately? *(1976).*



What I'm trying to do with criticism is not a simple, one-track thing. I am very concerned with my own feelings about the subjects I write about. I am concerned with the quality of the cities we're building, with how they serve people and how they contribute to the arts that are involved in building them. My first consideration is to meet a set of standards that is terribly important to me. My next consideration is to share those standards with people who should be concerned and who should care, or who are concerned and do care. As for criticism, analyzing and discussing how these various subjects or buildings or actions fit into those standards is apt to engender a sense of pleasure or a sense of outrage, all of which comes through in the writing.

You start by saying, "This building is good and this is why. This is worth caring about." That basic understanding and appreciation is what criticism must carry above all. Then, what you do about it is next. I am trying to inform people about what the issues are and how to deal with them, and they're very complicated issues. They include highly technical areas like zoning. They also include issues that are hard to get a handle on, like aesthetics, which people are always trying to understand and set standards for. I'm educating people. If you want to do it effectively, you must have credibility and you must also have reliability. Therefore you must know yourself; you must analyze the issues in the terms of all the options. Politics, economics, they all come into it. You're going to give a very lopsided kind of education if you don't try and lay out everything that's involved in an issue that's going to affect its ultimate resolution. It's rough, a lot of hard work, but it's terribly interesting and has results.

What I got at home was a sense of the authentic, a sense of quality. My mother was and is a woman of extraordinary taste, but it was never anything that was forced upon me. It was never anything that we even discussed. You're really not too aware of this unless it becomes a matter of attention, but I did grow up with real things. That's one very good way of finding out that real things have enduring pleasure and fake things go flat. My sense of the city [New York], the buildings, we were concerned with none of that at home. My mother is very much a Victorian. The idea of a career woman was nothing her generation would have thought of. I know her feeling about me was that I seemed to be developing interests that weren't anything she particularly cared about but she approved of my having those interests and therefore I was encouraged.

If you love certain things you tend to look for knowledge, you look for information, you want to know more about them. I think it's a matter of liking something, being curious about it and then finding a way to put it all together. My way of putting interests together was not so much making a conscious package but going to graduate school, taking all of the art and architectural history I could and confounding the professors with my papers, because instead of writing about Baroque churches, I was writing about the first public housing in New York. I

(Continued on next page)

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GUEST SPEAKER

Continued from page 41

wanted to write about the things I could see. I didn't want to write about something in Rome if I couldn't go to Rome and see it first-hand. At that time, 30 years ago, there was no such thing as modern architectural history at the institute I attended. It just stopped dead with a survey course of the 19th and 20th centuries. The whole teaching of art and architecture has gone far beyond that now.

You know, everything in life is a trade-off—what you're getting for what you're giving up. When I became a critic for *The New York Times* I gave up my freedom. I gave up my freedom to pursue whatever interests fascinated me at the moment because something else was more newsworthy or more valuable or more critical to the public at large. I gave up the leisure of scholarly research for crisis fact-finding. What I have gained is a magnificent platform from which to work, a fascinating involvement with all the issues of the day. I think that's a pretty good trade-off, although at times I miss terribly being able to follow through on personal projects, books I'd like to write. I'm very torn because I believe this is a very important phase in the history and development of the art of architecture.

On the other hand, I can use my column to make the public aware of the question of aesthetics. I'm not sure those are my most popular pieces of criticism. If I write something about an Aldo Rossi show, only a small handful of people know who Aldo Rossi is and what he's doing, but I have the news peg of two exhibitions at once so I can try to explain what the aesthetic issues are that make people put on two shows at this moment, which is quite different from using the column to deplore the refacing of a fine old building on lower Broadway as part of the development of new office space down there.

Aesthetics are important, but that's only part of it. I'd say it's a question of quality. Quality of environment, quality of life in terms of how environment or architecture affects how we live and work. Beauty

(Continued on page 46)

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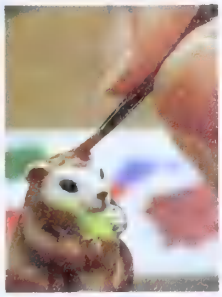
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GUEST SPEAKER

Continued from page 42

has been shunted very much in the background by the problems we have today; there should be beauty in life. But I hate to even say that because it becomes so shallow and so superficial when people take up beauty for its own sake, but it is part of a whole that enriches life.

Of course I have personal tastes, whether I'm a critic or not. I think I'm entitled to them. I am also terribly aware that whatever my personal taste is must come out of a very careful and considered analysis of other aspects of taste. In other words, I have to justify my taste to myself and my public all the time. That's an essential part of the critical process; it's not a visible part. If I think Mies [van der Rohe] is great and other people think he's not great, that Mies is a bore—less is not more—I have to have a very, very solid reason for thinking he's great. That is how my taste is justified. There's no such thing as a critic without taste. Judgment is another word for it, a partial word for it. With judgment must go preference, a considered and qualified and careful preference that you have the right to express because you have given it so much careful study.

If I seem less passionate now in my criticism, it's because things have happened; I've had an effect with my writing. While there are just as many battles to be fought, it's in a different climate now. If what I write doesn't seem so outraged or quite as desperate as 15 years ago, it's because we're fighting these battles on better ground. It's nothing I've done alone, but it would be false humility to say that I haven't had something to do with it. I'm not a one-man band at all. I wouldn't feel that I had achieved anything if I were still a "voice in the wilderness." There's a great deal more writing on the subject, and there is also a great deal more awareness of the subject. There are a lot of good examples to follow, but when I've been asked to add up some of the more obvious results—and there are lots of them—I think the change in atmosphere and in the consciousness of the environment, of the "built" world, is the lasting one.■

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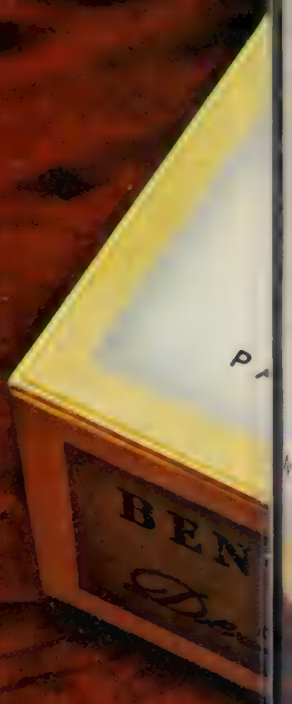
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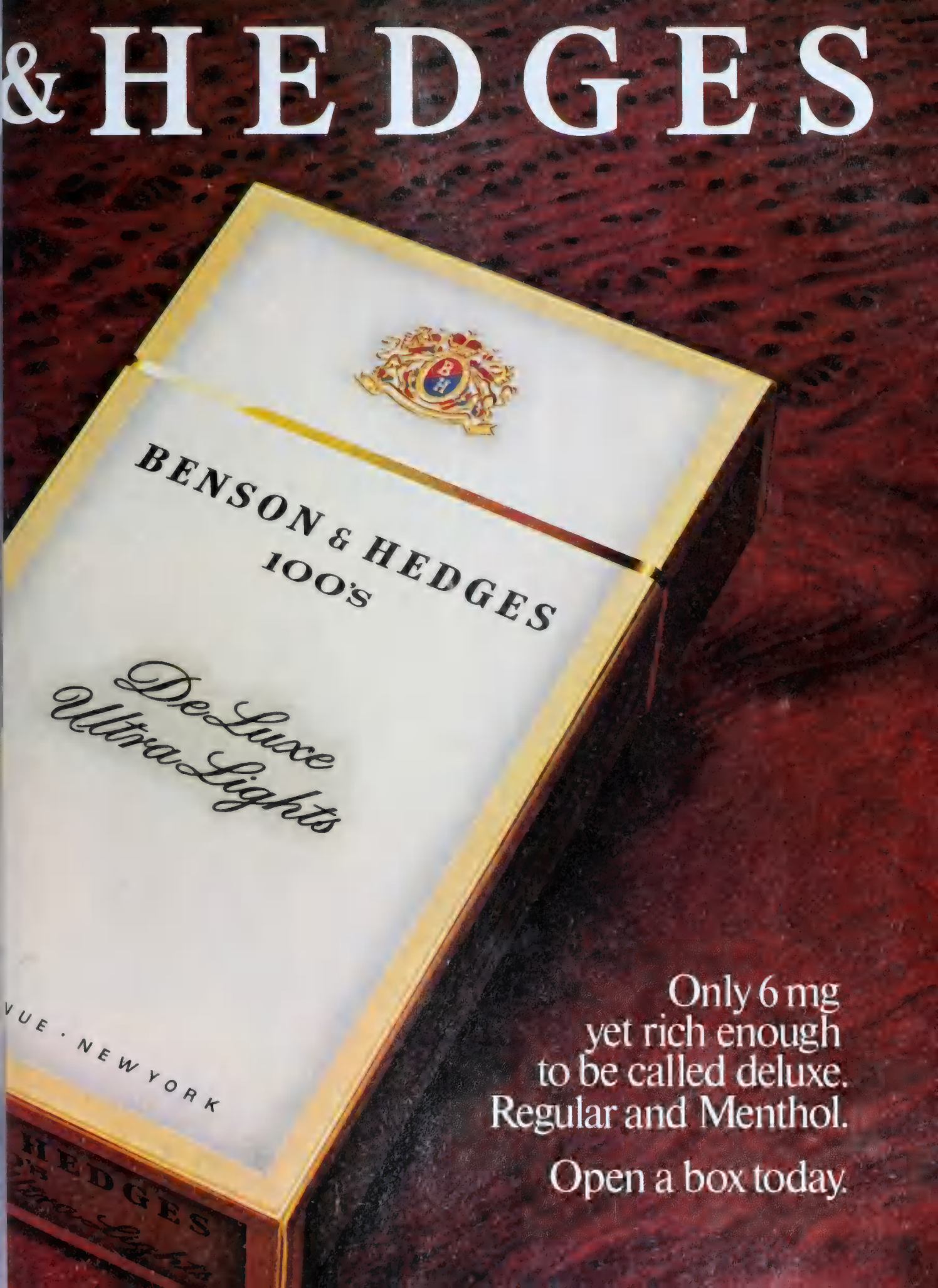


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TRAVEL

Traveling the Back Roads of New England

By RONNIE KAUFMAN



RONNIE KAUFMAN

The shuttle I took from New York to Boston was late because of a torrential rain. With only a half hour left to reach my breakfast appointment at Quincy Market's newly restored Faneuil Hall, I rushed for a taxi. Well, the taxis were on strike. (So much for great beginnings.) My salvation came in the form of a special bus and its especially gracious driver, who patiently answered my questions and who dropped me within two blocks of my destination. (Lose one, win one.) Soaked and laden with photographic equipment I arrived for breakfast to receive a warm welcome from my host Earl Thollander, writer and artist and utter devotee of traveling country roads. That was what I had come to do, travel the back country roads with a small group of journalists guided by Earl, who hoped to inspire us with his particular enthusiasm for this pursuit. Albeit, our mode of transportation, four gleaming black limousines, hardly seemed to fit in with the rustic images I'd projected about our adventure. No matter. We'd be comfortable; we would stop anytime for anything that interested any one of us. And Earl would circulate through the cars to share our experience.

After a splendid breakfast in the Alexander Paris Room of the great hall, we headed toward West Townsend, Mass., our official entry point into Earl Thollander's back roads of New England.

Earl believes that the key to discovering the roots of America lies in exploring her back roads. "I was always looking for another way," he said, "to encounter the richness of this country's back roads flavor." His effort to recapture that timeless experience has produced a series of books detailing the charm of the unexpected in Oregon, Washington, California, Texas, Arizona and now New England, just made available in paperback from Clarkson N. Potter, publishers ($10.95). "In one hour or fifty miles from any major city it is still possible to meet America's historical past," he continued. "Back country roads offer the singular adventure." His books are written in diary form, and they are lavishly illustrated with his charming pen-and-ink and gouache drawings. Historical and natural preservation are the ultimate goals he hopes to instill in his fellow travelers. His intent is to capture the natural topographical beauty, historical dwellings, monuments, barns and regional architecture of his surroundings.

He offered these suggestions for an ideal trip: First, get county maps. They detail every kind of road, cemetery site and every kind and size of town. County maps provide topographical information such as the course of rivers and streams, ponds, hills and elevations. Ideally, when traveling in New England, you should take only one state at a time—the coast of Maine is to be

(Continued on next page)

Ronnie Kaufman is a photographer who specializes in food and travel features.

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(Continued on page 64)



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TRAVEL

Continued from page 53

savored differently from the mountains of New Hampshire; the panoramas of Vermont, from the bays and nooks of Rhode Island; the grassy hills of Connecticut require their own attention. Also, travel without a mental timetable even if you're traveling with children. Without set limits you become open to unexpected opportunities, the serendipitous accidents (like getting lost) that are the stuff of storybook travel experience.

From Firehouse Eclipse #2 on Fitchburg Road in West Townsend, we drove through forests of white birch, maple and pine to Ashburnham in north-central Massachusetts. Here and there we saw old farms, the New England houses painted in primary colors of red and yellow behind lichen-encrusted old stone walls. At one point I hopped out to retrieve some film and discovered on a gently sloping hill an ivy-carpeted family cemetery whose headstones dated back to 1783.

"In one hour or fifty miles from any major city it is still possible to meet America's historical past."

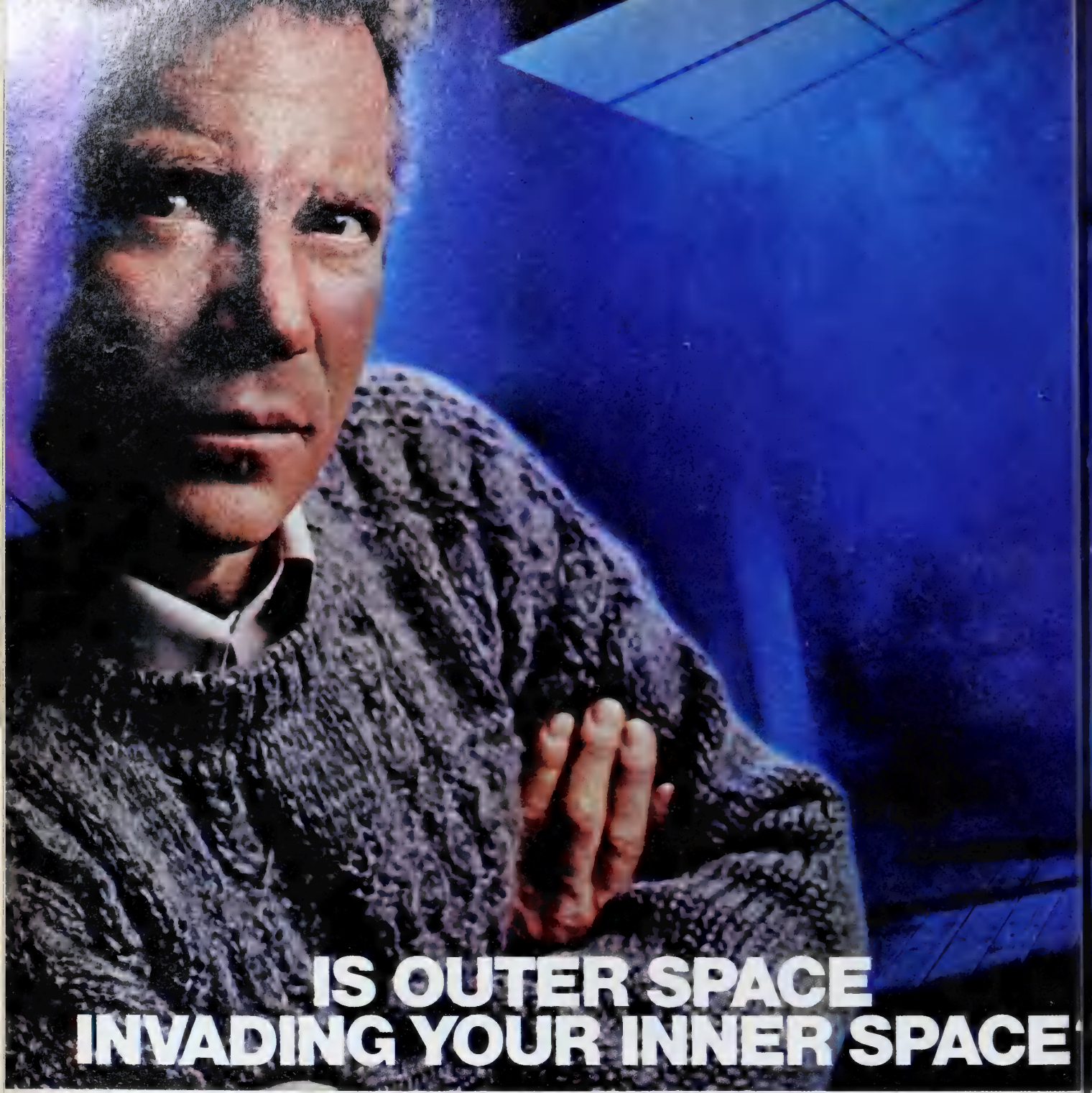
—Earl Thollander

Our next stop was the Cathedral of the Pines, a family-built shrine, which now serves as a spiritual retreat. From there we drove on to Jaffrey, N.H., where we enjoyed a wonderful lunch at an inn that can only be described as American archetype, the Monadnock Inn at the foot of Mt. Monadnock. There was an enormous chef's salad, crusty homemade bread and ice cream served with Yankee hospitality.

Well, we did it. We found ourselves having a serendipitous adventure. We headed south toward Fitzwilliams and Royalston, passing beautiful two-centuries-old houses, took the wrong turn and got lost. Our four limousines took one too many turns around the Fitzwilliams mall and were stopped by the police.

(Continued on page 58)


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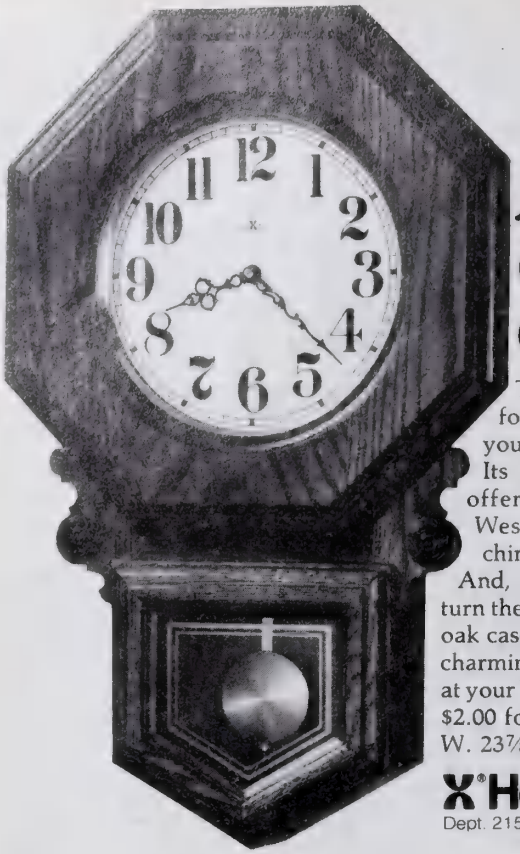
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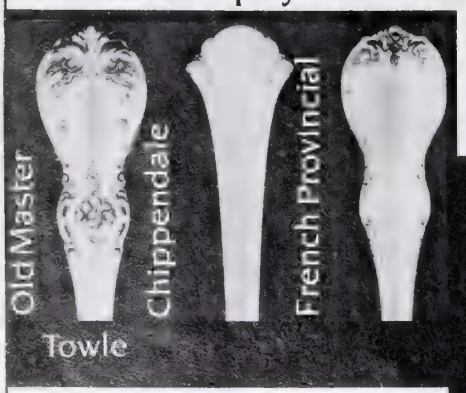
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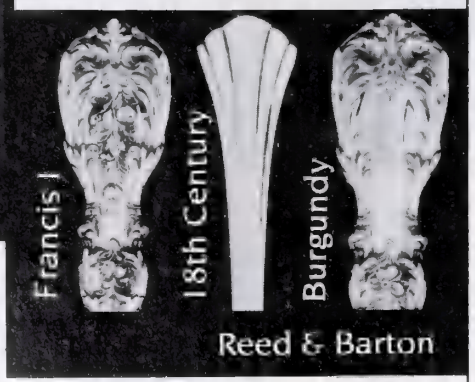
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TRAVEL

Continued from page 54

Apparently they were prompted by phone calls from the local residents curious about cars and cameras. As the street and the common were empty, we naturally assumed everyone was at home having dinner. In minutes the steps of the elegant Congregational Church in the center of the common were filled with curious teenagers coming to watch the action and then recognizing one of our party, actor Bill Irwin, known for his TV roles. Back roads or no, television is everywhere.

On our way down to Concord, Mass., a factory town from our nation's beginnings, our day's journey's end brought us to Thoreau's home, the Colonial Inn. Our evening meal included a New England dessert called Indian Pudding, made with cornmeal and molasses. A walk around the town square put a romantic end to this busy tour.

Our next day was quick paced: views of Sudbury, Framingham and Maldon, Mass., famous country suburbs of Boston, rich with historical architecture and beautifully arranged gardens; onto seacoast Gloucester famous for its fishing fleets, fresh clams, oysters and lobsters. We nipped into a cemetery in Newport, R.I., and were greeted at the magnificent Astor estate for cocktails before we dashed for

Without set limits you become open to unexpected opportunities, the lucky accidents that are the stuff of storybook travel

flights back to New York. Ironically I remembered Earl telling us with great emphasis, "the best pace for travel is from five to 30 miles an hour. That's the speed to bring you closer into contact with the countryside because . . . at that speed it's possible to stop, to view, to talk, to write, to sketch, to grasp that which is slowly slipping through our fingers."■



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All the great performers

he collection will feature milestone :cordings from the careers of country ıusic's most important artists. Such *reat contemporaries* as Loretta Lynn, ith 'Blue Kentucky Girl' and 'Coal iner's Daughter.' Kenny Rogers and he First Edition, with 'Ruby, Don't ake Your Love to Town.' Johnny Cash ith 'I Walk The Line' and 'Sunday Morng Coming Down.' Dolly Parton, with oat Of Many Colors' and 'My Tennesee Mountain Home.' The "outlaw" ıusic of Willie Nelson. The Nashville ound of Chet Atkins and Eddy Arnold. ountry rock, with The Charlie Daniels and. And country classics by popular ıusic artists Linda Ronstadt, Glen ampbell and Anne Murray.

Also included will be the unforgettale recordings of such long-time *faorites* as Hank Snow, Ernest Tubb and erle Travis. The *legendary giants:* ank Williams, Patsy Cline, Jim Reeves, latt and Scruggs, and Jimmie Roders. And recordings that reflect reional influences and evolving musical tyles – *bluegrass, Cajun, country ospel, western swing, honky tonk* nd *rockabilly.*

The collection will include such *rare recordings* as Vernon Dalhart's 1924 recording of 'The Prisoner's Song' – country music's first million selling record, and Loretta Lynn's early classic 'Honky Tonk Girl' – now out of issue. And from the Foundation's archives will come *previously unreleased recordings* – studio "takes" never before made generally available.

Records of superior quality

Every step has been taken to ensure the *technical excellence* of the collection. Thus, all of the *early* recordings will first undergo a painstaking restoration process in the Country Music Foundation's newly opened Audio Restoration Laboratory. Here, recordings of classic performances will be electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original sound.

To produce the records, the Foundation has appointed The Franklin Mint Record Society – judged by audio experts to be a leader in producing records of superior quality. The vinyl used will be of a special formula containing its own anti-static element. This material, together with the careful process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A true *proof-quality record* – providing exceptional tonal fidelity and clear, clean sound when played through any of today's audio systems.



In the Foundation's audio laboratory, the latest electronic techniques are used to restore the original sound quality of early recordings. Then, the records are pressed in a dust-free "clean room," where strict production standards, and audio and visual inspection, assure high quality.

Fascinating musical "program" in each album

Custom hardbound albums have been designed to house and protect all 100 proof-quality records in this collection.

Each album will contain four long-playing records, presenting a program of artists and recordings carefully selected by the Foundation, and unique to this collection. And each album will be accompanied by specially prepared program notes, illustrated with photographs from the Foundation's permanent collection.

Available by subscription only

If you have a long-standing interest in America's country music . . . or are just discovering its rich and exciting sound . . . this Official Archive Collection is an indispensable treasure. A complete, comprehensive and authoritative collection of the greatest recordings in country music – on records of exceptional fidelity.

The collection may be acquired only by direct subscription to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. It will not be sold through record stores. To enter your subscription, simply complete and return the accompanying application. Please note it should be mailed by October 31, 1982.







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TRAVEL

Continued from page 53

New England life with a visit to the tiny and truly quaint town of Riverton, Conn. Hitchcock's original whitewashed brick factory has been carefully restored. It now houses the charming, wonderfully rambling shop of the Hitchcock Chair Company, where one can buy authentic reproductions and other pieces.

Other things to see and do . . . the Hitchcock Museum houses the world's largest collection of original chairs in the hand-cut granite, former Old Union Church, a structure Lambert Hitchcock himself helped build. There, weekend seminars are held on stenciling, chair-seat rushing and chair restoration. Or, at the Hitchcock shop, visitors can watch craftsmen re-create the old designs in essentially the same handworked traditions including stenciling and weaving the rush seats from cattails.

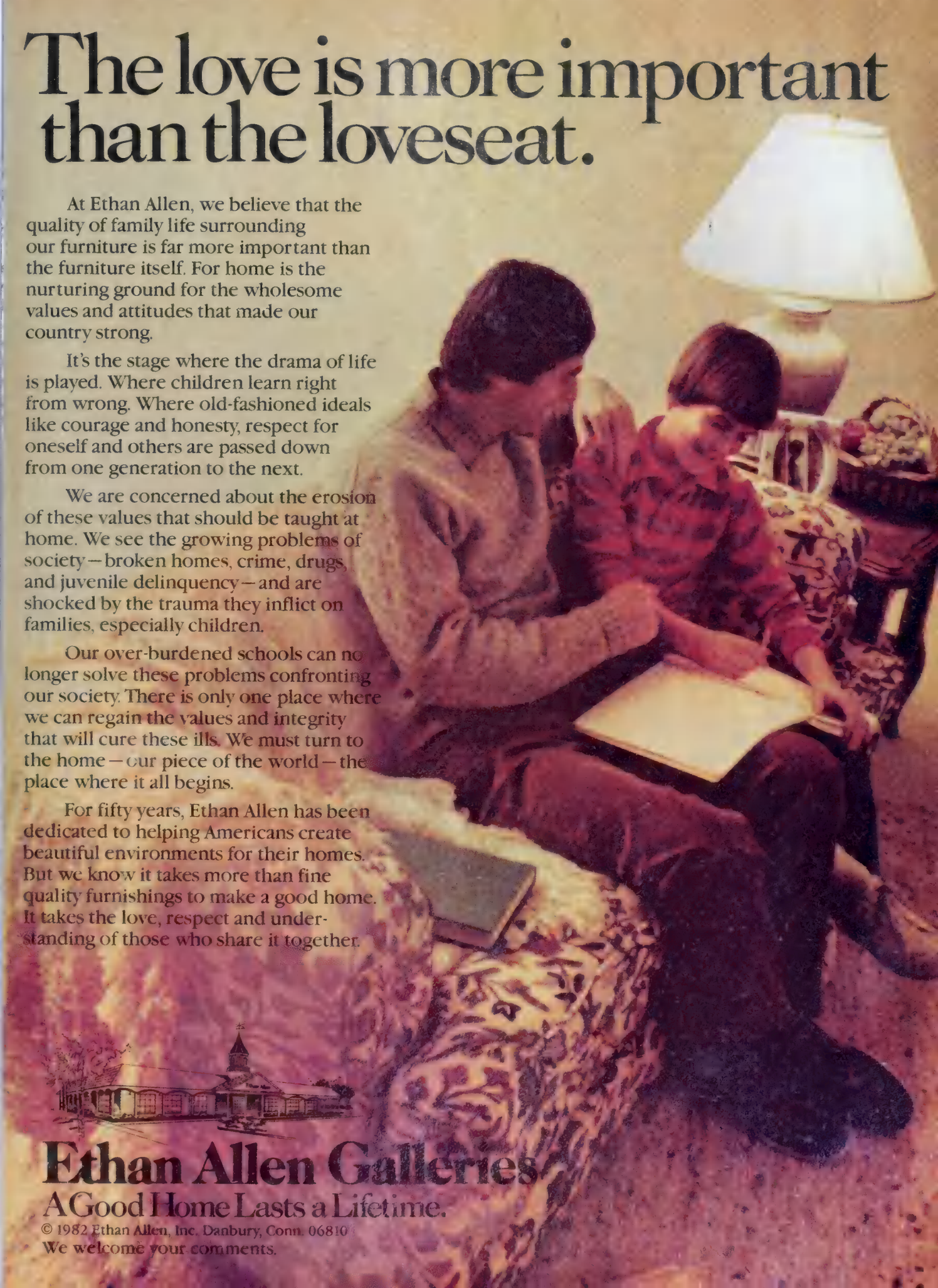
The hamlet of Riverton has remained virtually unchanged since Lambert Hitchcock's days. Within the village tucked into the foothills of the Berkshires near the Massachusetts state border is one of the few surviving authentic stagecoach inns, c. 1796, that still provides food and lodging. Riverton is a stroller's delight with 68 houses, dozens of which are beautifully preserved 19th-century jewels, and two antique shops, one in the 1880s Victorian home of one-time governor Lorrin Cooke. There is also the shop of nationally known pewtersmith Jim Gagnon.

You can write the Hitchcock Chair Museum for a listing of their fall craft seminars. Perhaps the most glorious time to experience this setting from another era is during the annual Riverton Fair, held October 9 and 10. It's an old-fashioned New England country celebration replete with grange exhibits, Yankee crafts, rides, games, oxen-pulling contests and the rich aroma of home-baked goods filling the brisk fall air.■

—SUSAN FARLOW

The museum is open through October 31, Wednesday through Saturday, 11 to 4, and Sunday, 1 to 4. Past topics of weekend craft seminars include stenciling, bandbox painting and theorem painting. The Hitchcock store is open Monday through Saturday, 10 to 5, Wednesday and Friday, 10 to 9, Sunday 12 to 5.

The love is more important than the loveseat.



At Ethan Allen, we believe that the quality of family life surrounding our furniture is far more important than the furniture itself. For home is the nurturing ground for the wholesome values and attitudes that made our country strong.

It's the stage where the drama of life is played. Where children learn right from wrong. Where old-fashioned ideals like courage and honesty, respect for oneself and others are passed down from one generation to the next.

We are concerned about the erosion of these values that should be taught at home. We see the growing problems of society—broken homes, crime, drugs, and juvenile delinquency—and are shocked by the trauma they inflict on families, especially children.

Our over-burdened schools can no longer solve these problems confronting our society. There is only one place where we can regain the values and integrity that will cure these ills. We must turn to the home—our piece of the world—the place where it all begins.

For fifty years, Ethan Allen has been dedicated to helping Americans create beautiful environments for their homes. But we know it takes more than fine quality furnishings to make a good home. It takes the love, respect and understanding of those who share it together.

Ethan Allen Galleries

A Good Home Lasts a Lifetime.

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We welcome your comments.

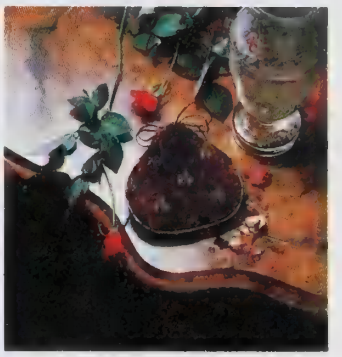
HOME SCENTS: A DASH OF SPICE, A SPRAY OF FLOWERS, A HINT OF CITRUS PROVIDE AN AROMATIC WELCOME

By JOANNA BROWN

Folk-inspired chalkware house has a scented candle inside, $20.



This Venetian velvet purse holds Garden Bouquet Potpourri, $10.



Country fresh: spongeware pitcher of Apples 'n Spice potpourri, $22.



This Provençal rabbit sits atop a Country Meadows candle, $18.



ROBERT McCABE

Above, some of the newest ways to add fragrance to your home with Prestige Place's just-introduced collection of themed, scented products, available at major department stores across the country.

There are few things more enjoyable than walking into a room that smells good—smells *good*, mind you, not perfumed. This difference makes most of us a little nervous when approaching the new diversity of home fragrance products. Will they give our rooms a warm, personal aroma, or will they make it smell like a scent shop?

For some guidelines, I went to the doyenne of home-scenting, Ann Pellegrino, who, with her partner, Grace Fowler, runs Scentsitivity, a scent apothecary in Manhattan, where she not only creates personal fragrances for the likes of Carly Simon, but has also produced individual colognes for Kaye Ballard's puppies. Mrs. Pellegrino believes that every home should have its scent, and those she creates for her clients, who range from California to Scotland, are numbered and registered for them alone; no one else will ever be given the same formula.

But what about the rest of us just getting into house-scenting? Where do we begin?

"Let your nose lead you," advises Mrs. Pellegrino. "Do you like florals, spicy notes, citrus tones? Allow yourself plenty of time to make your choice. After all, it's an investment you're going to live with for a while. One good way to test a possibility is to rub some of it on the unfinished inside of a bureau drawer, then open the drawer and see how you like it. Wait a few days before making a final decision."

Once we have chosen our scent, how do we dispense it?

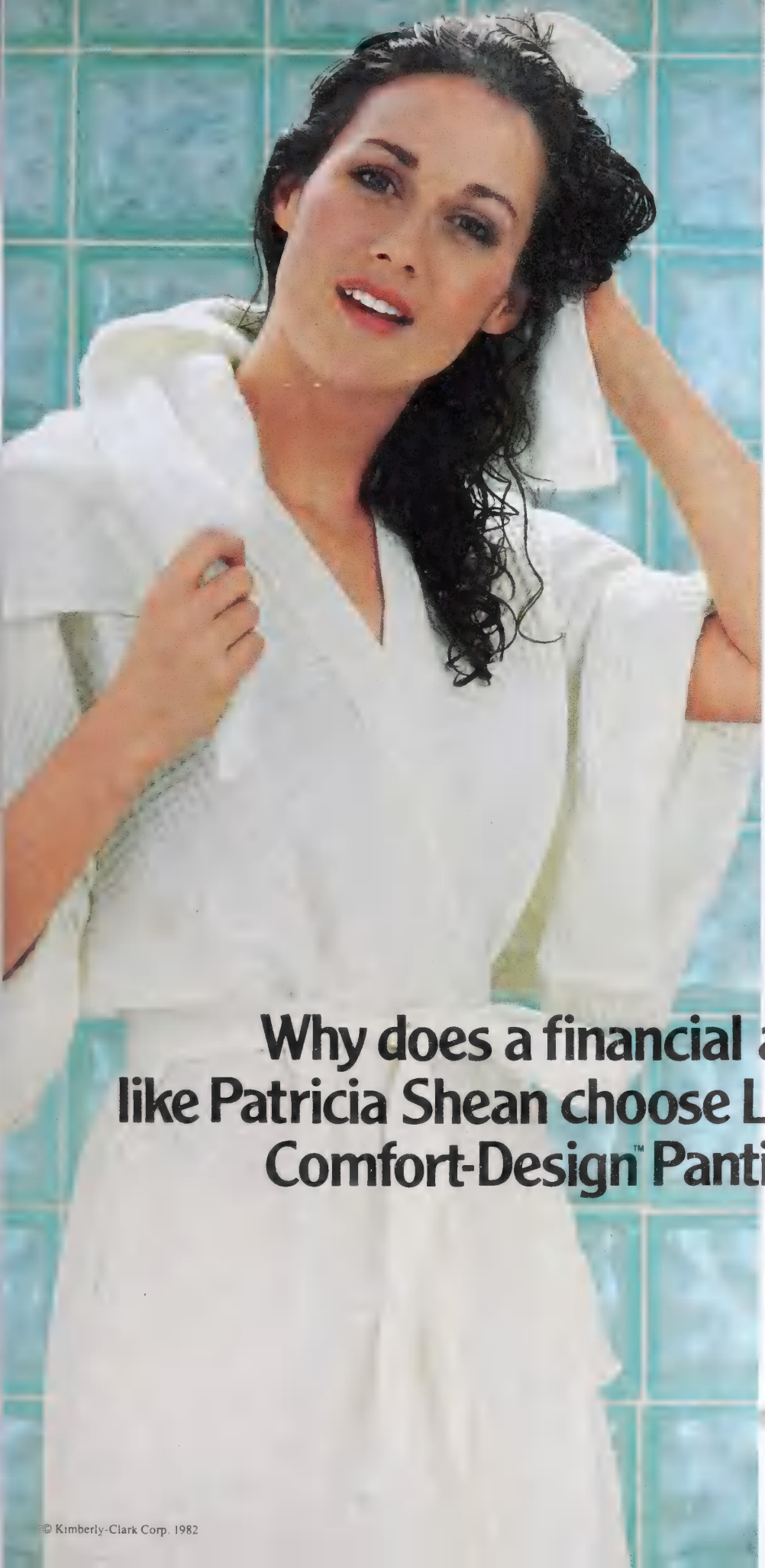
"I think the element of surprise has a lot to do with successfully scenting a room," says Mrs. Pellegrino. "Sometimes I'll put a basket of potpourri under the bed, or spray fireplace bricks or the input filter of an air conditioner—by the way, make sure it's a clean filter—or put some drops of oil in a humidifier and hide it behind a piano. The concept isn't new, of course; in Queen Victoria's day ladies put scent on their hand fans. We've just updated the method.

"Sometimes we scent wood chips and burn them in the fireplace. For the bedroom we make a scented and padded mattress pocket to hold tissues; on the bathroom light we'll use an asbestos ring with a drop or two of scented oil. It all depends on how far you want to go . . . you can have potpourri stuffed animals, scented mobiles, wall hangings, writing paper. . . . A wonderful trick that very few people know about is to polish your floors with butcher's wax mixed with a scented oil. It's absolutely delicious!"

One strong message I received from Mrs. Pellegrino is that the fragrance should be natural—not aggressive. For example, she says of incense, "Ugh. The trouble is that it seems artificial. I always know it's incense, while candles or oil lamps—when the fragrance is right—don't create that heavy, perfumy smell."

"Real fruits and spices are also good for scenting a space," she adds. "Bowls of fresh apples or lemons smell wonderful, and the aroma of strawberries can fill a room. Try tossing a few cinnamon sticks on the fire and see what cozy memories it evokes."

According to a recent survey by The Fragrance Foundation, 82 percent of Americans use some product to scent their environment. Until now the products available to most of us were mass-market air fresheners, candles and limited potpourris. Today, with more forms of fragrance widely distributed at reasonable prices, you can make the aroma of your home as distinctive as your decor. For example, new themed scents from Prestige Place capture the essence of Venice, Provence and American folk art.■



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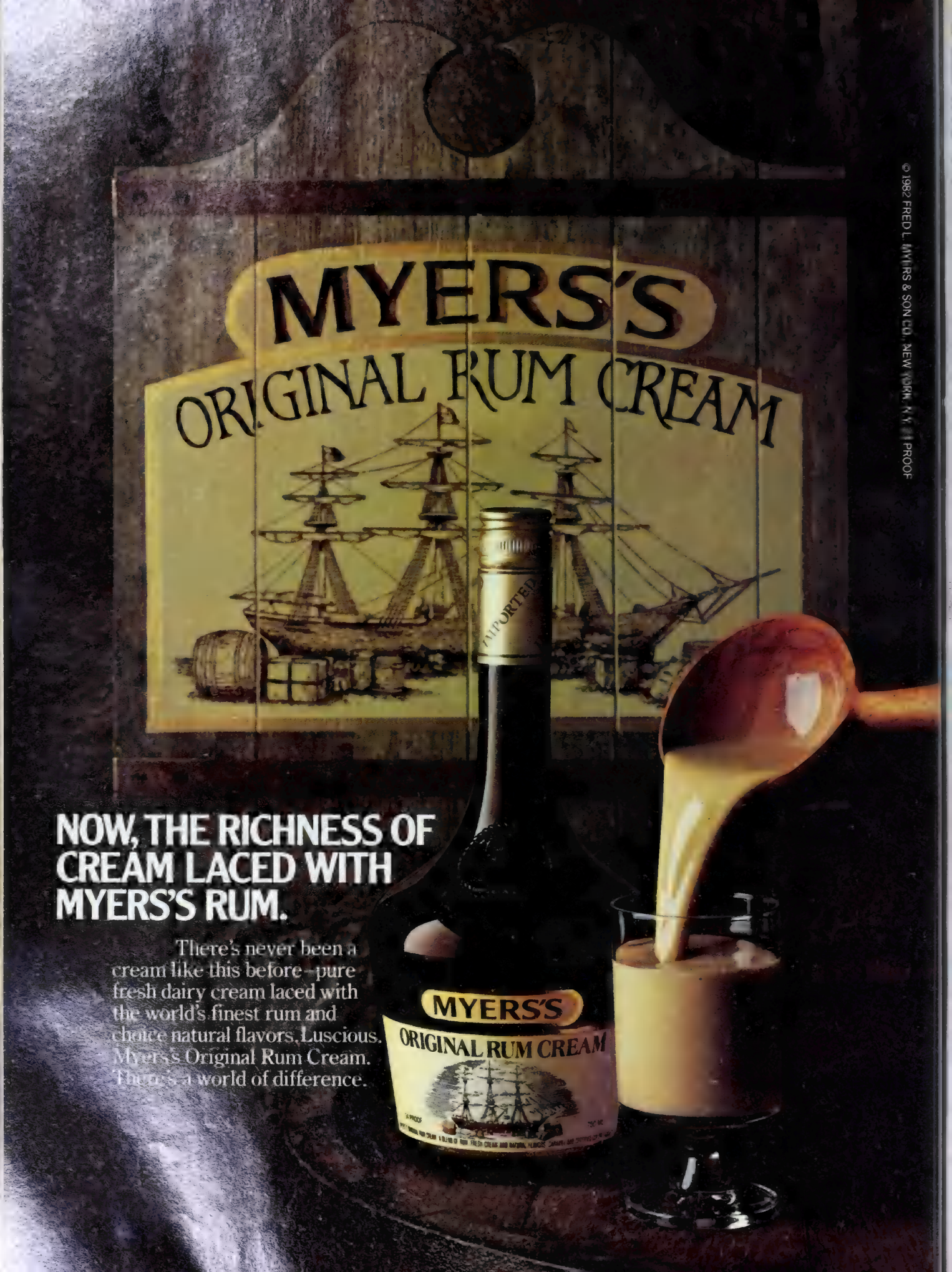
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CLASSIC AMERICAN DECORATING

The timeless charm of 19th-century style epitomizes the way we want to live today. Classic American decorating owes its character to the last century, its color to a lightened contemporary palette

The village of Kinderhook is an American classic—a storybook town tucked away in the historic Hudson River Valley of New York state's Columbia County. Today, a drive along Kinderhook's Broad Street offers a survey of 19th-century architectural styles long held as standards of elegance in the prosperous small towns and villages throughout the Northeast. It was here that House Beautiful found this 1820s Greek Revival house in which to point out a current decorating trend—one that respects the roots of American design while it acknowledges the influence of Europe and the Orient, one that updates traditional style with highly sophisticated color and a generous, sometimes lavish, scale. Interior designer Jimmy Potucek revitalized the rooms of this house with a specific goal in mind: to retain its period flavor and renew its spirit as testimony to the architectural details that are, once again, the major influence and standard of quality in decorating.



The sunny yellow central hall on our cover repeats the arch and double pair of Corinthian columns first seen at the front door of this 1820s Greek Revival house. The broad fan over the doorway is a motif found in the living room and dining/serving rooms of this house in New York state's historical Columbia County.

The preface to *A Visible Heritage*, published in 1977 by the Columbia County Historical Society, states: "Art and architecture are our visible heritage; they symbolize our history and dramatize the creativity of our past. By emphasizing the relationship between history and the arts, history becomes more interesting and the arts become more meaningful. This fact has significance beyond the borders of Columbia County." The decorating principles at work in this house also extend beyond the borders of any one room. It is this reinterpretation of historic styles that is, in fact, inspiring a new awareness of our heritage.►

FOR MORE DETAILS SEE PRODUCT INFORMATION

Elegance and excellence, qualities of workmanship stressed in the 19th century, provide the inspiration for the new traditional decorating emerging in the 1980s



The Greek Revival style, which swept through Europe in the early 19th century, also dominated the architecture of America well into the 1850s. Its widespread influence was based on practical concepts: It was highly adaptable to private as well as public structures, and a simple country house looked just as appropriate in Greek Revival style as did a courthouse. The period flavor of this particular house comes, in part, from its interior

This new attitude celebrates a light, airy feeling and leans to the romantic. Comfort is inherent— as is the element of timeless design

architectural details. Two pairs of Corinthian columns flank sliding wooden doors in both the center hall *(above)* and the splendid double drawing room *(opposite)*. The columns set the tone for the whole house. They contribute a sense of dignity and reserve while making reference to another era of decorating and design. According to Jimmy Potucek, who decorated the house by drawing from the wide-ranging collection of period furniture styles made by the Ethan Allen Company, "there's a growing interest in decorating rooms that are in keeping with a house's design roots. While we wanted an especially American feeling to the look, we were using pieces whose origins were English. That mix is what delivers vitality to timeless, classic styles." Mr. Potucek approached the large 45-by-25-foot room with this plan in mind: Unite the space with one continuing color theme but separate the functions of the room by contrasting scale and texture. Classic Anglo-American furniture styles have been reupholstered with fabrics whose colors update the look: a pair of Queen Anne chairs in an understated blue, a pale pink ottoman slipcovered to echo the curtains. A small love seat behind a proper English tea table is covered with a gay chintz, a timeless English fabric interpreted in a new pastel palette that looks so refreshing to the '80s eye—the 1980s, that is.►

Six large windows in the drawing room let in enough light to allow a tree to thrive. A mix of classic American furnishings, Oriental accessories, Old World mirrors and sconces, baskets and planters of wild flowers produces a look that takes from the past what the present wants to keep. All furnishings by Ethan Allen; Cyrus Clark chintz; pink curtains by Waverly Fabrics; flame stitch upholstery and blue cotton upholstery by Schumacher Fabrics; gilt tole chandelier from Marvin Alexander; Regency planter and both mirrors from W.H. Potts.



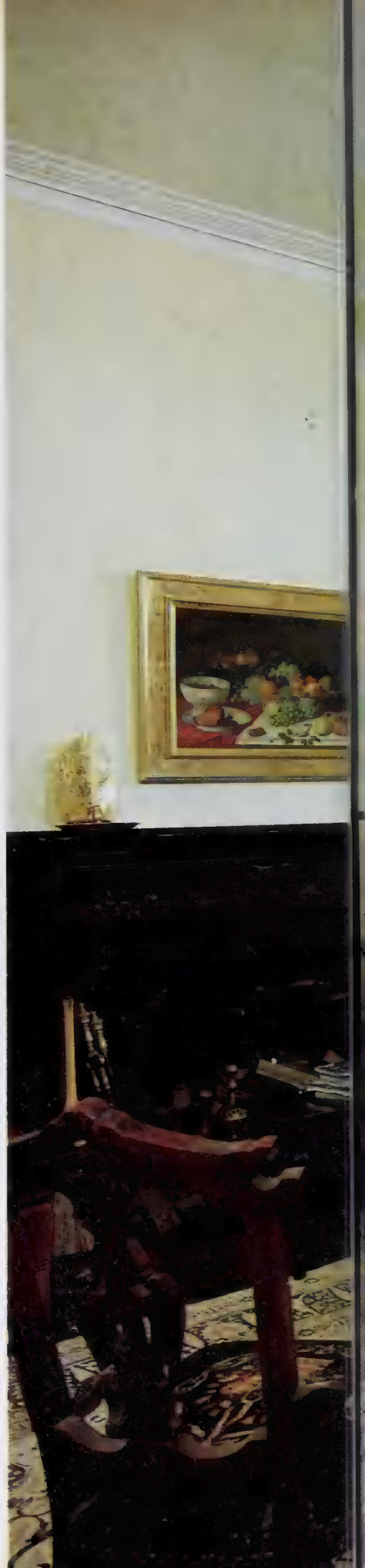
TOM YEE



Clever decorating contrasts play up the different moods of the two-part drawing room. Jimmy Potucek used pattern, texture, furniture arrangements and accessories to subtly define and separate the traditional flavor of the front part *(previous pages)* from the easy and relaxed feeling of the back portion *(this page and opposite)*. While the elements that unite the drawing room are traditional in themselves—cream-colored walls, pale curtains and a white ceiling—they



allow the contrasts to work in harmony. For instance, the ivory damask of a Queen Anne sofa tucked around the corner (not visible here) contrasts with the chintz of the sofa in the back; the sisal matting with the darker Tabriz carpet; French stylized pinwheel-backed chairs with the comfortable chair and ottoman; the English tea table with the butler's tray; a graceful secretary with a handsome bookcase; furniture placed against a wall with furnishings pulled toward the center of the room; and finally, accessories that reflect an international interest are juxtaposed with baskets of freshly picked wild flowers. These contrasts show the strength of one plan whose similar colors balanee two distinctly different looks. The result is a large space that feels intimate and friendly. As the ceilings are high, paintings, mirrors and sconces have been "stacked" one over the other to fill the tall expanses of wall space. A detail of the window treatment that can carry over to many traditional decorating styles: handsome, heavy wood rings painted white and slipped onto a white painted pole with golden balls for finials. The curtains in both the drawing room and the dining room are hung this way. ►



Lighter finishes were chosen for the back part of the double drawing room to give it more the feeling of a library. Paint for both rooms by Sherwin Williams; late-19th-century leather screen from Charles R. Gracie; Country Squire Bell System telephone; 19th-century still-life over mantel by Jacob Vos, courtesy of Hammer Galleries; Tabriz carpet from Doris Leslie Blau; fireplace tools from Wm. H. Jackson.

A cushiony library/sitting room opens onto a slightly "period" parlor; two distinct functions are linked by harmonious color and traditional architectural details





FOR MORE DETAILS, SEE PRODUCT INFORMATION

A wide, handsome arch decorated with a cartouche of carved wood separates two portions of the dining room. An important chandelier, dripping with crystal, adds charm to the one room that most reflects the decorating style of the 1820s. While bare, wide-planked wood floors, country pine worktable and proud Welsh dresser offer the warmth familiar to today's countrified rooms, it is the Duncan Phyfe-style chairs, small silver chest and the writing table used as a server that reveal a new elegance emerging in American design. Function, however, is inherent in an adjacent serving room leading into the kitchen where a small closet/pantry stores gardening tools; some older varieties now serve as sculpture on walls alongside an old-fashioned phone.►

Drawing from the sophisticated country houses of England and France, Classic American decorating stresses luxury with ease and a worldly mix of furnishings

Terra-cotta-colored vinyl wallcovering by Schumacher wraps both sections of the dining room and serving area. Collections of blue and white china fill the Welsh dresser, cover the dining table and decorate the walls. Yellow twill covers each dining chair, strengthening the subtle ivory table skirt. Blue and white plates, mirror over the mantel from John Rosselli; Americana Edition Circa 1882 telephone from the Bell System; pale yellow curtain fabric by Waverly.





Greek key wallpaper borders the bedroom, alluding to the design style of the house and dramatizing the tranquility of pearl-toned colors. Within such framework there is a strong sense of tradition

Delicate hues of pearl pink, shell, lilac, apricot, ivory and a hint of gold fill this upstairs bedroom. Mr. Potucek wanted the room to feel refined, elegant, comfortable while retaining the spare, pristine qualities the shades demand. Three generous windows allow for wonderful light, which, were these colors not chosen as carefully as they were, would bleach out the result. There was one mad moment when it seemed possible that the ceiling of this restrained room would be covered in a shimmering gold leaflike paper, but the designer had careful budget guidelines to follow and the expense (almost $1,500) of doing the ceiling became unwieldy. Fortunately compromise is 90 percent of the genius of decoration. Mr. Potucek found a paper border with a Greek key motif of black and terra-cotta outlined with gold that complemented the room. He put it under the molding so that the bronzy gold border outlines these ethereal colors with drama and style. The lesson: A hint of color, in this case gold, can have the impact you intend without having to resort to a large quantity of that color. The solution here is the placement—where the color was used. By putting it at the top of the walls, the designer allows the eye to appreciate the effect without the spirit being overcome by the strength of the color.

The four-poster bed is draped with a white cotton canopy, material also used for the bed hangings. The coverlet is heavy quilted cotton. Pillows, three tiers deep, add to the sumptuous look of the bed. Cachepots of old roses and small Shaker-style boxes filled with fragrant potpourri add to the bedroom's country charm.

Jabot-style window treatment focuses on the top frame and corners of the windows. Ivory silk tassels hang from the pale pink silk swagged material. American stenciled chair conjures up a Sleepy Hollow-like feeling.

Many traditional fabrics used in Early American decorating are present in this updated version of early-19th-century style: cotton rag rug from Stark Carpet; wool throw from Woolworks; pure cotton bed linens from D. Porthault; pale lavender wallcovering and cotton fabric of canopy and bed hangings by Waverly; cotton coverlet, tufted chair upholstery and jabot-style curtain fabric by Schumacher; Apples 'n Spice potpourri from Prestige Place Fragrance for The Home.







The outsized fretwork framing the porch creates a farmhouse-like feeling. The carpenter's art sets a framework for evening tête-à-têtes, a stroll through romantic peonies, the traditional pleasures of country gardens

Garden parties are a delightful traditional pastime and lucky is the person today who can give one in a garden as spacious as this. The cover shows a door at the end of the sunny yellow hallway that opens onto a wide porch with steps leading down to this rose-filled space. There is even a gazebo fitted with built-in seats along its four sides. Two styles of garden furniture are used outdoors, a glossy white painted wood garden seat and chairs and antique wicker protected by the roof of the porch. The carpenter's art applied to the trellis decoration of the porch is in keeping with the house. It is a simplified circle and divided square motif that adds definition to the porch space, making it feel quite like a room. Old-fashioned pillows and antique pillow slips dress the oversized wicker settee and chairs.

In a recent edition of the new cable TV series *The Ethan Allen Living Magazine,* this house and its decoration were featured. Host Joe Ruggiero and editor-in-chief JoAnn Barwick talked about the challenges and rewards of bringing a house like this toward a traditional interpretation of style. A growing number of people across the country, unable to build, are more interested now in rescuing old houses and refurbishing them with an eye toward their period style but with modern flair and feeling. The series includes a tour with interior designer Jimmy Potucek, who explains his thinking room to room as the house was redecorated, and chef Kevin Miserocchi demonstrates how to bring a garden party feeling indoors. The series is broadcast through Modern Satellite Cable Network.■

Left: Tea and pastries are set out on the porch of the 1820s house. Flowers and plants have all been potted to simplify moving them from the outdoors in and from spot to spot in the garden. *Top:* The view of the porch from the garden indicates the closeness of the gazebo, within earshot of the porch. *Center:* A simple coat of deck paint can turn almost any porch into an outdoor room. Antique wicker furniture and white lace pillow slips, all from The Wicker Garden, New York.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



BARN REMODELING

LOVE AFFAIR WITH AN OLDER BEAUTY

By ROBERT W. HOUSEMAN

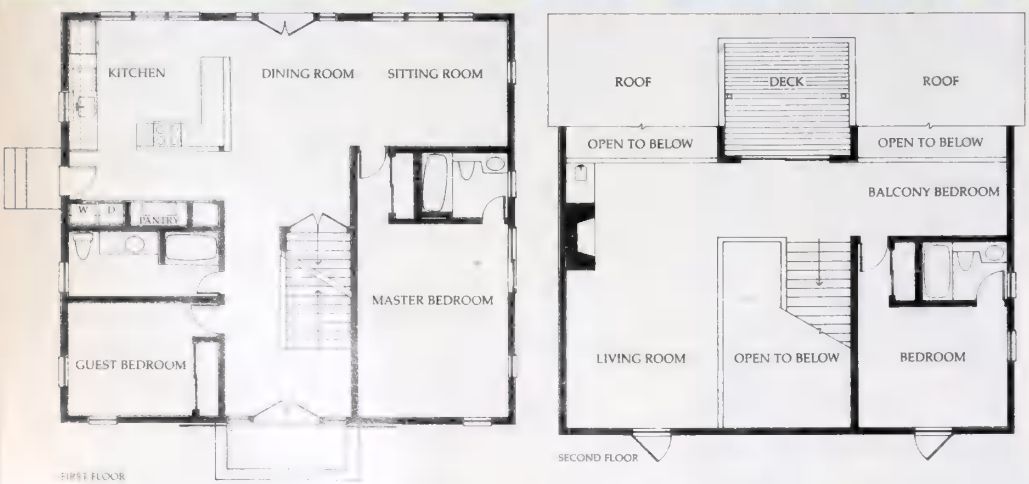
Moved by its simple charms, one suitor swept this barn off its original site and transported it to a new way of life—one mile away

Barn love may very well be inherited, which could account for the contemporary craze to turn burly farm-type buildings into the newest version of the American "Dream House." Or it may be, as one Long Island potato farmer put it, a simple case of "barn fever"! For whatever reason, barns redesigned for living are springing up like toadstools in many parts of the country, clearly showing a trend toward houses rooted in a rural tradition.

For many, it's probably childhood memories that evoke nostalgic yearnings for the quiet, peaceful ambience barns seem to afford. They conjure up the smell of hay, the sounds of animals. There are mysteries, hidden in the sturdy interiors, to be discovered.

As in all affairs of the heart, the "love at first sight" type is perhaps the most passionate, though not necessarily the longest lasting. In this case, the love affair—with a 125-year-old barn—began three years ago and continues to be intriguing through many difficult and trying times.

It was in the spring that I first noticed the somewhat time-worn





Entering the wide foyer through the double doors on the front of the barn *(right)*, one experiences a great feeling of spaciousness that is so appealing in this conversion. Two thirds of the upper level is devoted to a broad living area with wide stairway and stairwell *(top right)*.

ELYSE LEWIN

but shapely beauty out of the corner of my eye while speeding by (with a real estate agent in tow) to seek out property in Long Island's Hamptons.

I had suggested "something that needs a little fixing" in order to stay within budget. "Handyman's special," she corrected, after hearing my price range. Still, the agent rose to the challenge of the chase remarkably well, however frustrated by the ever-increasing problem of finding interesting housing at *any* price.

"Something like that beautiful barn," I pointed out as we left it behind and made our way to what she called a "sweet little ranch that only needs a bit of tender loving care! That barn is the object of nearly everyone's affections," she told me, "but definitely not for sale." Apparently everyone had tried to buy it, including my real estate agent. The barn had been in one family for years—from the time it was built. However, it would eventually have to be moved, since it was too near other farm buildings and the main house. Within two years and several houses later, circumstances again led to my confrontation with this barn. In a change of heart, the farmer chose to replace his old barn with a new metal one, opening the way for my bid. We were obviously meant for each other, since all obstacles to my ownership vanished, and I became its proud possessor at last. It was the beginning of the challenge and pleasure of turning my barn into a welcoming home.►

Robert W. Houseman is a designer, builder and journalist. He is a Hexter design award winner.





Original posts and beams are pointed up with white plaster walls in all areas. Much of the barn's original interior was not salvageable, because of excessive weather damage and neglect. Floors throughout the barn are wide-board pine with black iron square-headed nails; three coats of wax keep the boards handsome and protected. Furniture throughout is fine reproductions of antique pieces.

Left: In hall, Connecticut console from Thomasville. *Right:* Upholstered seating pieces in linen velvet from Kirk-Brummel, Inc. are Mr. Houseman's design for Keller-Williams, Inc. Pine Welsh sideboard from Thomasville. Antique rocking horse, chest and rocker from Richard Camp Antiques. Lighting fixtures, Halo.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Country manners permit one to enter a farmhouse (or barn/house) by its rear door. Following the red brick walk, we enter this barn at the kitchen side and approach the living room downstairs (shown on these pages). In the style of early keeping rooms, this comfortable living/dining area is adjacent to the kitchen and is somewhat separated from the work area by a 48-inch-high divider, which gives the two areas a degree of privacy and a serving shelf.

The ceiling is dropped over the dining area but left open to the roof in the living and kitchen areas. Triple windows were designed for the living room as well as the kitchen to take advantage of the southern exposure and passive solar heating possibilities; the tiny square window over the sofa is typical barn style.

Barns have a way of accepting most furnishings graciously—an advantage to collectors whose tastes vary over the years. Such versatility is perhaps the barn-bred habit of serving so many purposes for farmer tenants. This barn housed animals, their food, equipment for harvesting



"In the days before any construction began, I walked around the outside at all hours of the day to watch the light change gray shingles a hundred different shades. Inside, I felt the security a barn could offer and realized the appeal of this rough and lovely haven"



and more recently the entire operation of a potato farmer. The framed potato sack to the left of the small window is a memento of the last.

Furnishings here are designed for maximum comfort and hospitality. The sofa/daybed by Upholstery Systems, for example, is a fat and welcoming cheery green piece with many ruffled pillows for extra comfort. An exotic bent-willow rocking chair sits either inside or, in fine weather, out on the surrounding deck. A blanket chest, that doubles as a table, sits on a snappy red and white rag rug. The hunt board table, a faithful reproduction by Thomasville in antiqued sea green, holds silver and serving pieces in drawers, with a Saturday scavenger's collection of white ironstone pitchers, filled with flowers, on top.►



The entire barn remodeling project evolved from a planned rustic interior—"where it wouldn't be too unseemly to entertain the thought of small farm animals inside, such as chickens, maybe even a goat or lamb!"—to one where the mere sight of such an animal would be quite astonishing! Nudging toward this distinctly richer look was a barn with illusions of grandeur—one that insisted on bettering itself through any means possible. So, despite the simplicity of the interior, an indisputable elegance developed that both designer and builder were quite helpless to control.

Since the rough interior boards were in poor condition, the possibility of using these aged members was out of the question. Some had even been replaced with modern lumber. Others were rotted and worm-eaten. Unlike early post-and-beam-type barns, which can be unsheathed, disassembled, relocated and reassembled on the site, this semi-antique barn was moved in one piece, including the cupola, to about one mile from its original site.

Joining the slow, deliberate trek was a family of barn swallows who circled the cupola; their home was on the move too! Persistent, they promptly took up family residence at the new location.

Once the barn was settled on its basement foundation, new shingles on the roof and exterior side walls were added. Interior doors, woodwork, trim, kitchen cabinets and flooring were all coordinated to enhance the more formal style.

Williamsburg paint colors on the woodwork throughout outline the white plaster in elegant detail, with trim in each room a different color. Usable posts and beams were left to add warm, honey-toned accents to







the white plaster walls throughout.

The kitchen has been designed for informal living and easy maintenance. Slick surfaces abound here: fully tiled, sparkling white countertops and warm natural tile floors, both from American Olean. Butcher block tops the serving counter on the separating partition. Pine cabinets from Carroll Industries were rubbed with white stain and finished with three coats of polyurethane to keep them shiny clean.

Definitely outgoing, this barn offers limitless possibilities for entertaining. The generous gateleg dining table seats six or more easily. It's complemented by rush-seated, fiddle-back arm and side chairs, while nearby, a Vermont pewter cupboard shows off a hand-painted Victorian poppy-patterned tea service; on the table, hand-painted Quimper-style plates. All the furniture is reproduced by Thomasville from the original pieces.

"This barn seemed to have illusions of grandeur and insisted on bettering itself through any means possible!"

For a party of hundreds, you can throw open the entire space, upstairs and down, to spill over onto the decks and to surrounding grassy areas. The wide stairs serve as additional seating room during a buffet. And for background music, there's a built-in stereo system with separate controls in every room.►

"Afternoon naps are never as sound as in the upstairs of a barn"

Bedrooms in a country house tend to be quite simple to furnish and decorate, I find, and the three plus sleeping loft in this barn were particularly simple. The largest bedroom, on the first floor off the swimming pool, is the dressiest—in frilly white and lace by Laura Ashley for Burlington. As in the other rooms, walls are in plaster white with honey-toned beams and posts in their original locations.

The second bedroom is on the second level, again simply furnished with a large bed, chest and chair. Bedding is Porcelain Basket, a flowery pastel by Springs Mills.

Balcony bedroom *(top right)*, for casual napping, is also a good study area. The spool bed and quilt are antique; accessories are in the same mood. In keeping with the hospitable atmosphere, each bedroom has its own basic white bathroom and bunches of fresh flowers. Windows in all bedrooms are simply dressed with lattice shade blinds.■

—*Editor* MARY EMMERLING



FOR MORE DETAILS, SEE PRODUCT INFORMATION







The so-called master bedroom, reserved for guests, is in white and pink. A quick change to plaids gives this bedroom a slightly rougher character. Next largest bedroom on second level *(lower right)* is adjacent to balcony bedroom. Headboard is Victorian vintage painted in antiqued barn red. Flowers throughout by Artistry in Flowers.

HAVE barns WILL TRAVEL

By ROBERT W. HOUSEMAN

So you'd love to own and live in an antique barn, and these structures do not exist in your area of the country. You can order one through The Barn People, whose specialty is finding and transplanting country relics. Installing historically authentic post-and-beam barn frames is a "no problem" enterprise for this firm, which for the last six years has been doing business through the Northeast, Midwest and Rocky Mountain area of the United States. The Barn People, otherwise known as David Hill and Ken Epworth, suggest a scouting trip for those seriously interested. They will make arrangements for lodging in the vicinity of South Woodstock, Vt., and a tour of available barns. Although all inquiries are welcome, there is a $500 tour fee, deductible from the barn's purchase price.

The firm believes the post-and-beam frame characteristic of vintage barns is a most adaptable building concept—one that has stood the test of time since the founding of the colonies. These barn frames are basically the same as those found in this country's first homes and barns, having roots in the Western European architecture of the Middle Ages.

Since farmers seldom replaced the exterior skin, many old barns look unkempt and seedy. Within, however, there is often a sturdy construction of beautifully warm and mellowed timbers that can be taken apart, restored and rebuilt on the location of your choice.

THE BASIC FRAME PACKAGE INCLUDES THE FOLLOWING:

1. Original barn frame, restored, moved and reassembled on deck and foundation.
2. Blueprints of the original frame, elevations, floor-and-posts plans along with an isometric rendering of the entire original barn frame.
3. Blueprints of foundation and first-floor deck (including an architect's or contractor's specifications made prior to shipping of frame).
4. Color photograph of the barn in its original setting, plus color slides of stages of dismantling.
5. Scale model of original barn frame showing both the framework and construction.
6. History of the barn and its use; architectural survey of facts related to the barn for the owner to keep for future generations.

HOW MUCH DOES A BARN COST?

Considering today's prices for antiques, the cost and historical significance of a 150-year-old, one-of-a-kind barn seems reasonable. Some of the current offerings through The Barn People are listed below (at present about 100 Vermont barns are located each year). Prices include the framework reassembled on your foundation:

South Royalton Wagon Barn, c. 1790, 14 by 18 feet, $4,950 approx.; South Royalton Hay & Livestock Barn, c. 1870, 19 by 22 feet, $15,400 approx.; Cornish Livestock Barn, c. 1850, 18 by 31 feet, $15,400 approx.; Cornish Flat Hay Barn, c. 1790, 60 by 30 feet, $35,200 approx.

Descriptions of the barns available



The structure is photographed in its natural state. Specific measurements, sketches and blueprints of the framework are recorded with location, size and condition of each timber indicated.

ANTIQUE POST-AND-BEAM FRAMES 150 YEARS OLD CAN BE MOVED TO YOUR SITE TO BECOME THE HEART OF YOUR NEW HOME



reveal something of their origins. For instance, "Cornish Flat Hay Barn" is depicted as "the largest barn we have in our inventory. Basically, what you see is a farmer's need for more storage, necessitating the additional barn being added. Actually, a 30-by-40-foot hay barn, c. 1790-1820 with a 20-by-30-foot barn added. The framing styles of the two barns are quite different and it's interesting to note the changes within a 50 to 70 year period."

As an adjunct to scouting and moving, The Barn People offer what they refer to as an "adaptation service," for additional charge. This includes a personalized service, such as changes in the basic plan and frame size, which could involve extra beams or posts salvaged from other barns, but matching in color and character. These will be fitted with the same traditional joinery to become an intrinsic part of the original frame, so as not to look like an awkward afterthought. However, changes and additions can be made only at the mill while the frame is dismantled.

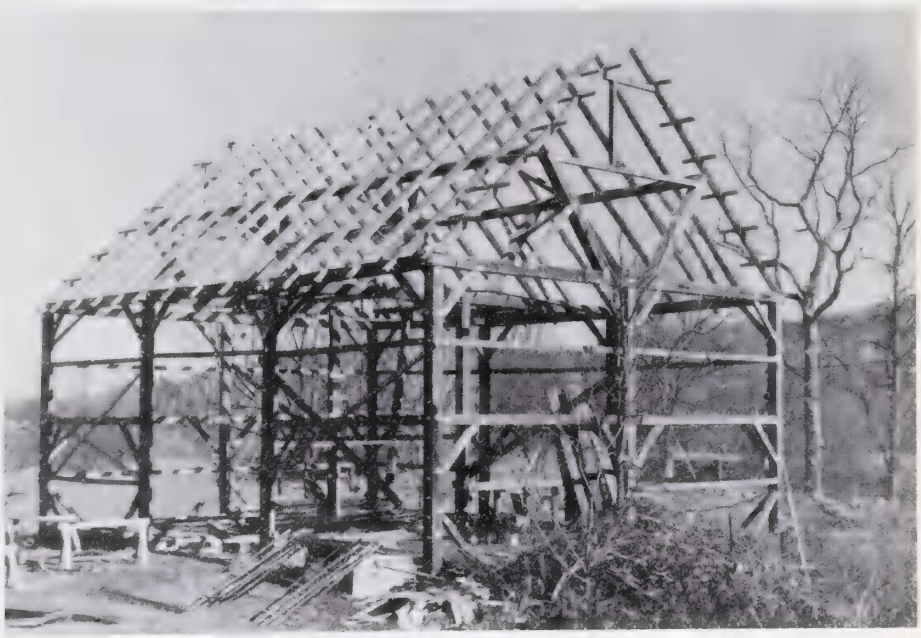
The Barn People recommend that you consult an architect concerning adapting the barn to the site, positioning the structure and choosing material for finishing the barn frame. The architect, working with photos and blueprints supplied, can also design modifications to adapt the barn to your needs. After the frame has been erected, you and the architect can select a local contractor/builder to complete the job.

It is at this final stage that the rejuvenated barn is transformed into a customized home. Necessities such as plumbing, heating and electricity can be tended to by a local contractor according to your requisites for comfort and modern conveniences. Your budget will determine the level of built-in luxury.■

For more information, write The Barn People, PO Box 4, South Woodstock, VT 05071.

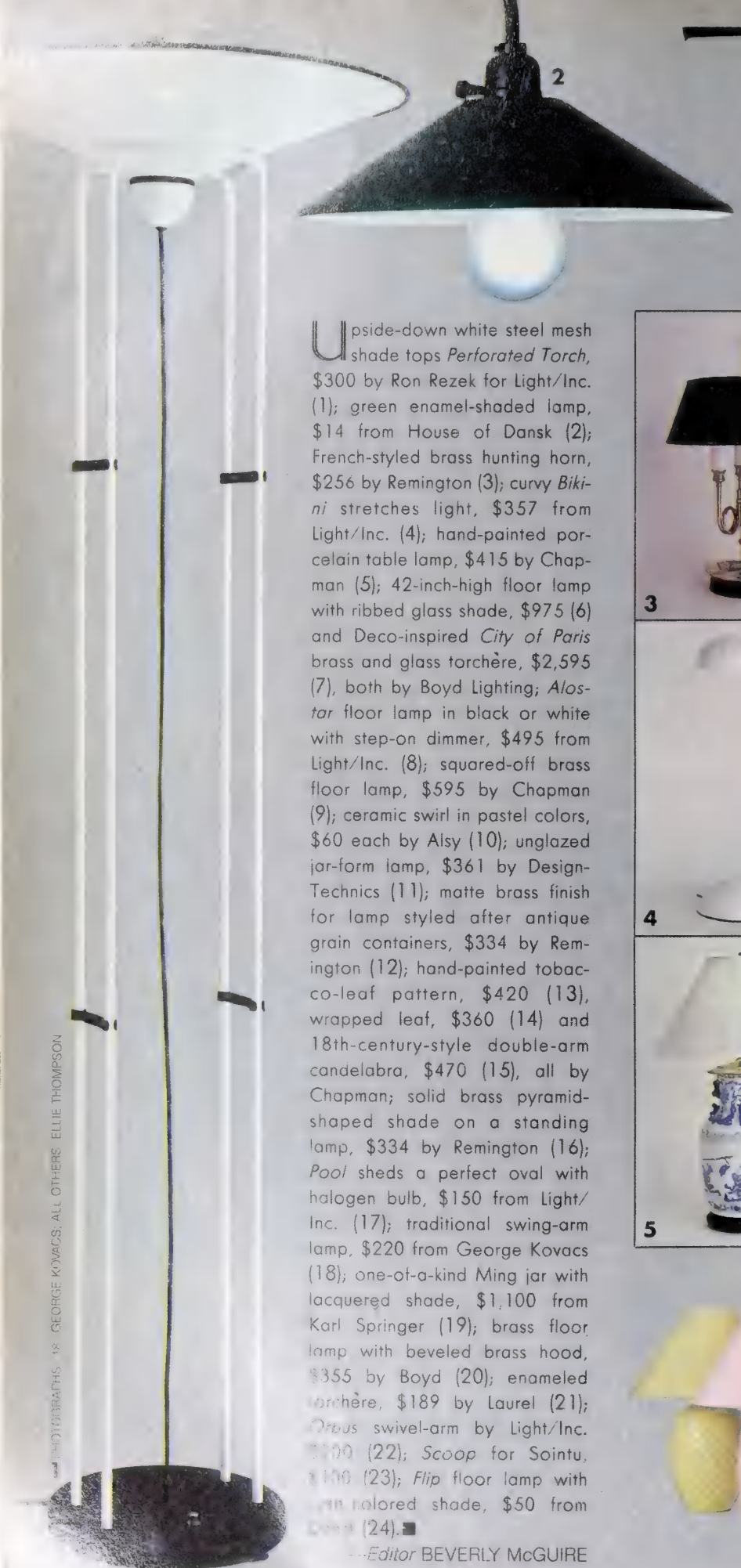


■ The post-and-beam frame characteristic of vintage barns is a most adaptable, time-tested building concept.



■ The Barn People arrive on the location with the frame to assemble the large sections with wooden pegs; cranes are used to lift heavy sections onto the foundations. All beams are labeled for reassembly.

THE



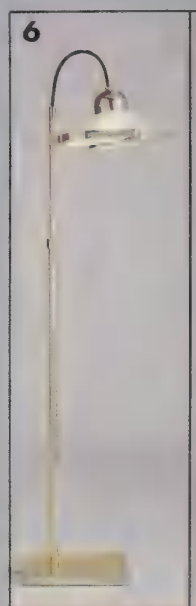
Upside-down white steel mesh shade tops *Perforated Torch,* $300 by Ron Rezek for Light/Inc. (1); green enamel-shaded lamp, $14 from House of Dansk (2); French-styled brass hunting horn, $256 by Remington (3); curvy *Bikini* stretches light, $357 from Light/Inc. (4); hand-painted porcelain table lamp, $415 by Chapman (5); 42-inch-high floor lamp with ribbed glass shade, $975 (6) and Deco-inspired *City of Paris* brass and glass torchère, $2,595 (7), both by Boyd Lighting; *Alostar* floor lamp in black or white with step-on dimmer, $495 from Light/Inc. (8); squared-off brass floor lamp, $595 by Chapman (9); ceramic swirl in pastel colors, $60 each by Alsy (10); unglazed jar-form lamp, $361 by Design-Technics (11); matte brass finish for lamp styled after antique grain containers, $334 by Remington (12); hand-painted tobacco-leaf pattern, $420 (13), wrapped leaf, $360 (14) and 18th-century-style double-arm candelabra, $470 (15), all by Chapman; solid brass pyramid-shaped shade on a standing lamp, $334 by Remington (16); *Pool* sheds a perfect oval with halogen bulb, $150 from Light/Inc. (17); traditional swing-arm lamp, $220 from George Kovacs (18); one-of-a-kind Ming jar with lacquered shade, $1,100 from Karl Springer (19); brass floor lamp with beveled brass hood, $355 by Boyd (20); enameled torchère, $189 by Laurel (21); *Orbus* swivel-arm by Light/Inc. $100 (22); *Scoop* for Sointu, $100 (23); *Flip* floor lamp with [illegible] colored shade, $50 from [illegible] (24).■

—*Editor* BEVERLY McGUIRE

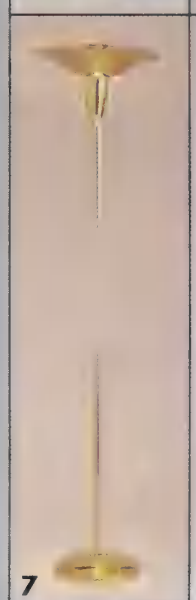
















PHOTOGRAPHS: GEORGE KOVACS; ALL OTHERS: ELLIE THOMPSON

BEST AND BRIGHTEST


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Lighting takes the form of an all-important accent endowed with a specific purpose. Therefore, your choice of a lamp is an all-important one. You can make a major or modest investment, remembering that versatility is a key factor. After all, you needn't change lamps when you redecorate if you opt for classic design rather than fad. Here—our choice of the former and some likely candidates for classics of tomorrow.


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FOR MORE DETAILS, SEE PRODUCT INFORMATION

SEVEN TOP DESIGNERS TACKLE MODEST SPACES WITH BOLD-SCALE TECHNIQUES

Classic American tradition was the major influence behind these transformed small rooms at the Kips Bay Show House

If you feel that decorating small, uninteresting rooms is an insurmountable problem, help is on the way. When challenged recently with the task of transforming insignificant,cramped,awkwardly shaped rooms, some of the country's most influential interior designers responded by embellishing the spaces with added architectural details, a sense of family heritage, timeless comfort and the illusion of space. Last spring the annual Kips Bay Boys' Club Show House was held in a New York City mansion where many original spaces had been divided and redivided. Most participating designers, faced with these ugly little boxes, had nothing to inspire them except their own fantasies and imaginations. Because many people live in similar spaces today, the decorating solutions in the rooms are both fascinating and valuable.

The rooms, regarded as traditional, brought this retort from one designer: "If they hadn't been innovative, people would have said, 'I've seen that before.' I do think, however, there is a trend toward classic designs and furniture that will last. People spent a lot of money on fads a few years ago, and what they have now is junk."

A wonderful example of the kind of decorating that lasts is the "upstairs sitting room," designed by Keith Irvine and Tom Fleming. The design team, well-known for giving rooms a relaxed, lived-in look, tackled the long, narrow corridorlike space shown below, and, in just three months, created a room that looks as if it might have belonged to the same family for generations. "This is the English approach to decorating as well as to living," says Mr. Fleming, whose partner was born in Scotland and began his design career in England. "A real English country house is appealing because it has been in the same family for years, and each generation has added and subtracted furniture and other things, made improvements as well as some mistakes."

In such a room priceless antiques would sit comfortably next to less sophisticated pieces, and it is just this kind of juxtaposition that Irvine and Fleming feel makes a room comfortable. "Fine, grand pieces can be made to look more relaxed with the addition of a nice, old wicker chair that sits next to the fireplace."►

From The Kips Bay Boys' Club Show House



TIM YEE

The long awkward room after mirror, tatami wallcovering and strips of split bamboo had been mounted on the walls.



JAMES LEVIN

FOR MORE DETAILS, SEE PRODUCT INFOR



Added architectural details: A pine mantel and a Regency cornice from which hang elaborately trimmed curtains and valance. The trimming is two layers of petal-shaped scallops, cranberry over cream, both with pinked edges. Ruching joins the trim to valance.

A MIX OF ENGLISH TRADITION AND AMERICAN INGENUITY PRODUCES THE RICH PATINA OF YEARS

Collections of porcelain, lacquer, silhouettes and personal photographs are character marks that tell of travels and family traditions

Designers often take the opportunity in show houses to do exactly what they like best and to use their favorite things: Here, it is tatami wallcovering bordered with strips of real bamboo, an apple-grower's rug ("we like that natural color") as well as antiques Irvine and Fleming have collected over the years. They arranged the pieces for what they consider a good balance among really fine furniture (the Regency spoon-back chair and Thomas Hope Greek-style chairs), sophisticated pine pieces like the Gothic bookcase and simpler pine.

Like the other designers whose rooms are shown on these pages, Irvine and Fleming used none of the old, clichéd decorating tricks for making a room seem larger. They avoided small-scale furniture ("It may be a small room, but you have real people of all sizes, and they have got to be comfortable") and used mirror on the long walls as much because they like it as to help widen the space. "Since mirror picks up every movement, it brings much life to a room. It also reflects things high and low and keeps the eye moving around."

For other wall spaces the designers used tatami—one of their favorite wallcoverings. It adds texture and very subtle shades of color and allows one to move pictures and picture hooks without leaving holes. "We are great believers in moving things around," says Mr. Fleming. "If you have enjoyed a picture for six or nine months, then it's time to move it. We feel that a room is never finished—that it should grow and reflect the travels, observations and changing interests and opinions of the owner." This room reflects the designers, since they have used their own collections of Staffordshire, family photographs, miniature furniture and books to accessorize the setting.

Because they envisioned their project as an upstairs sitting room, the design team decorated the tiny adjoining area *(see plan right)* as a dressing room. Here they *did* use a few tricks to fool the eye. The furniture was scaled down to fit the very narrow space and the door at the end was mirrored to resemble a window. An elegant wallpaper flecked with gold covers the walls and a coordinating paper "tents" the ceiling.►

FOR MORE DETAILS SEE PROJECT INFORMATION



Mr. Irvine's wife, Chippy, painted the portrait of their daughte Jassy and her dog on the mirrored door. Chair is papier mâch Tole tray on stand serves as a bar.

"We feel that a room is never finished. It should grow and reflect the people who live in it."

When taking up the linoleum the designers found a depression where the old hearth had been. "That led us to look for the firebox *(see plan)*," says Mr. Fleming, "and *that* inspired us to add the mantel." Except for this they did nothing to change the shape of the room. "We usually feel, 'why not work with what's there and turn this ugly room into something beautiful with color and wallpaper?' Too many people seem to gut rooms just for the sport of it."



Mirrored sofa wall reflects the mirrored surround of the fireplace. The tufted sofa ("very comfortable and doesn't need plumping") is covered in durable linen.



Eighteenth-century English pine long-case clock stands behind Regency spoon-back chair and table skirted in blue silk that once lined a bishop's cape.

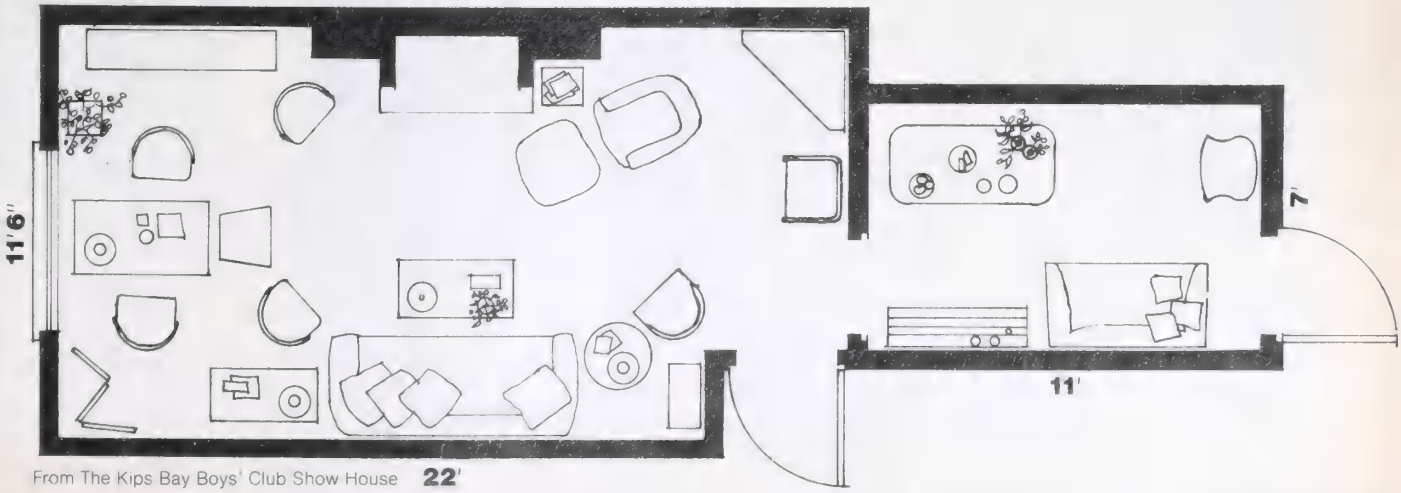


TOM YEE

Eighteenth-century English pine corner cupboard with dog basket on bottom shelf, miniature chairs above. English Regency chair is painted to resemble bamboo.



Eighteenth-century English pine mirror above mantel was probably once gilded. Italian 17th-century lead urn stands on a painted plinth.



From The Kips Bay Boys' Club Show House

A SINGLE WELL-PLANNED ROOM FOCUSES ON ANTIQUES AND MODERN COMFORTS

Sofa and banquette for seating, two tables for work or dining, ample storage space - all the essentials for flexible one-room living

The beauty of good country furniture—simple lines, glowing wood and subtle colors—often stands out best in a setting of crisp, uncluttered rooms with neutral backgrounds. This comfortable, multifunctional room, designed by Mariette Gomez, illustrates how well this works. "I love primitive furniture when it's used in a sophisticated way—not when too much is crowded into one place like a country store. After all it's the line and profile of each piece that's so beautiful." She chose a tiny print wallpaper in beige and white (and its reverse pattern for curtains and a chair) as the best foil for the blue-greens and "old red" of the antique pieces. The new floorcloth, painted in a traditional comb pattern, was especially designed to incorporate these colors. Although she focused on the antiques, Mrs. Gomez never lost sight of the real function of the room. "I wanted it to have the comfort of a living room and not be like a museum—although some of the pieces are museum quality. That's one reason I love modern artwork with old things. It keeps a room from being terribly traditional." Part of this room's comfort comes from its versatility. Both tables *(see plan)* could be set for dining, but the round table could be a desk if the corner with banquette and shelves were used as a home office. One visitor to the show house said admiringly, "This could be a studio apartment!" ►



FOR MORE DETAILS, SEE PROG[illegible]MATION

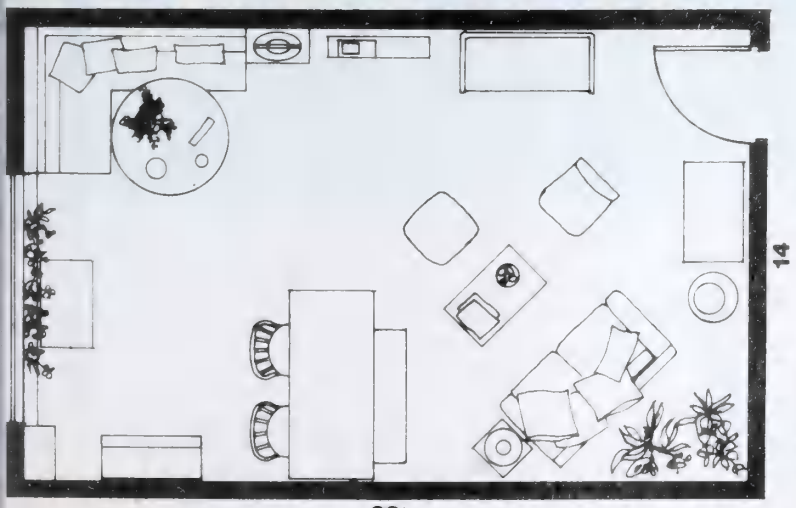
From The Kips Bay Boys' Club Show House



WILLIAM P. STEELE

Left: The wood storage bench in front of the sofa, the step-back cabinet from New Hampshire (behind the French farm table) and the painted toolbox on top of it exhibit the varying shades of blue-green paint used on primitive pieces. Backless bench at dining table is painted red. An album patch quilt is draped on the sofa. Beyond the sofa is a dark green portable bench from the 19th century. Pillows on the sofa and on the stool are a mustard color the designer likes with blue-green and "old red."





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Patterns here are unobtrusive and subtle: grain-painted wood, beige and white wallpaper and curtains, quilted cotton upholstery, a comb-painted floorcloth

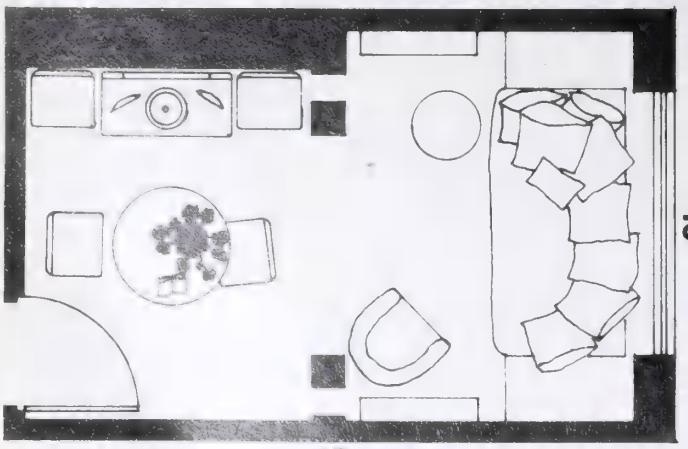
Above: The round table, whose tripod base was adapted from a Shaker candlestand, was designed by Mrs. Gomez. The banquette is covered with cotton quilted in a small pattern. Green-shaded lamps are pewter candlesticks wired for electricity. A grain-painted blanket chest stands under the window.

FABRIC USED LAVISHLY CREATES SERENITY

Decorating sleight of hand divides and conquers a tiny room to make it grand

"I wanted people to see that a small room can be just as lush and well thought out as a larger one," says Gary Crain, who transformed a tiny space into a lady's sitting room, lavishly draped with yards and yards of glazed cotton. "With just a few changes it could be a man's library, but the idea would be the same—an intimate secluded retreat." To make the room seem larger than its 16 by 10 feet, Mr. Crain employed two creative, seemingly illogical devices. He divided the room in half by installing a beam, columns and pilasters *(see plan)*, then covered the walls in each half with a completely different fabric. "The room seems larger because you move back and forth between two areas, and looking from a darker foreground into a lighter background also makes the room seem larger," says the designer, who especially likes the contrast of deep red and light yellow. The red-patterned cotton covering both walls and ceiling in the front half creates a tent effect. Draping the alcove around the daybed is more glazed cotton whose chinoiserie print was taken from antique silk. The shirred fabric does more than create visual depth and a lush atmosphere. It also absorbs sound, making the room peaceful and soothing, an important factor for a place designed for quiet pursuits: listening to music, entertaining friends for tea.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION





TOM YEE

The designer carefully chose a large chandelier to light the room at night; its grand scale gives the feeling of being in a much bigger room. The cloud shade behind the daybed can b raised to let in sunlight. A Queen Anne mirror hangs above the dwarf Regency commode; Italian chairs flank it. Sheraton chairs stand around the Regency table of rosewood and marble. The upholstered armchair (a contemporary classic) illustrates the painstaking attention that this designer and others in the show gave to the finishing details of upholstery curtains, wallcoverings, ceilings and accessories.



From The Kips Bay Boys' Club Show House

"I think there is great interest in softness, lushness, a more romantic feeling," says the designer who challenged this room's dimensions with an uninhibited draping of fabric

A TINY TWO-ROOM APARTMENT TREATED WITH SPARE ELEGANCE

Just a few pieces of strong, sculptural furniture in each room make the most of limited space

Before he transformed them into the elegant spaces shown here, Jimmy Potucek considered these rooms "the two ugliest in the show house—closets, really." Designing the pair together as an apartment—"a tiny hideaway like you might find in London or on the Left Bank in Paris"—he added few architectural details (two cornices and a mantel) and relied on the strong sculptural shapes of furniture, a rich, muted palette and an intricate interplay of textures to make the ugly ducklings into swans.

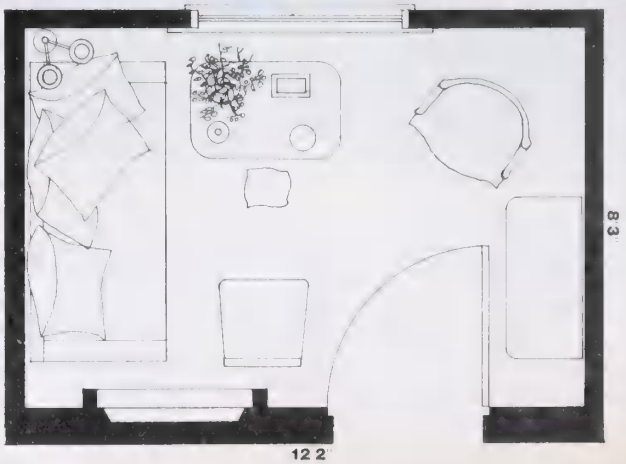
In both rooms Mr. Potucek mounted cornices into which a printed wallpaper border was set, and in the sitting room he installed a fireplace *(see plan right)*. Choosing a wonderfully simple solution to make the long, narrow dining room a more pleasing shape *(see plan opposite)* he set a tall, lusciously colored screen—covered with 18th-century Chinese paper—across one end.

Like other designers in this show house, Mr. Potucek avoided small-scale furniture. "Whether a room is large or small, you choose a few pieces comfortably scaled and suitable for the function they must serve." For the sitting room he chose a sofa large enough to relax on—even long enough for taking naps. For the dining room, the designer, who likes furniture to stand out strongly and graphically, chose a 1740 English table with a tripod base and Regency chairs with sweeping scroll armrests and delicately curved legs.

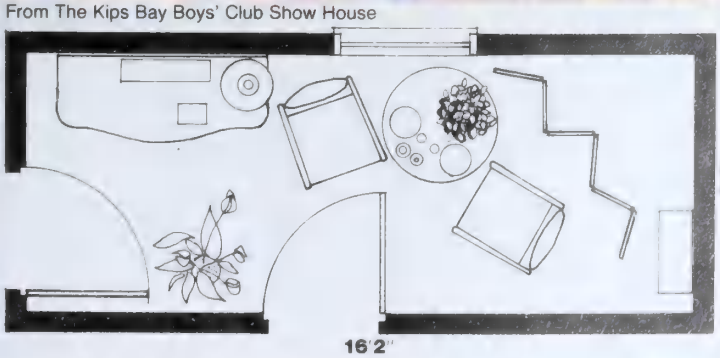
The only so-called space-expander the designer used was the mirrored wall behind the sofa, and he did that both to absorb the bulk of the sofa and to make the room seem larger. The velvety suedelike wallcovering (in a milky terra-cotta color) next to the glassiness of the mirror exemplifies the juxtaposition of textures he likes. The linen velvet and gilded wood of the French chair introduce still more. In his monochromatic rooms Mr. Potucek uses textural variety the way some designers use patterns and prints—for visual involvement. "I try to bring complication to a room with carefully chosen and carefully planned textures."

The palette of closely related colors, he feels, is especially appropriate here. "Large, important rooms with strong architecture can support strong colors; small rooms cannot." ►





From The Kips Bay Boys' Club Show House



"I think people feel comfortable in these rooms because they are not overdecorated," says the designer.

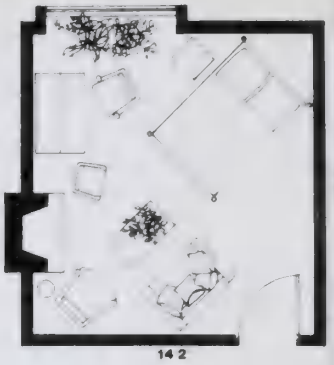
Above: "The more of a chair you can see the better. One with really good lines does not need a cushion," says the designer, who likes looking through the open texture of cane seats to the tight finished surface of sisal.

Opposite: Sisal carpeting is the same in both rooms, as are the raw silk draperies gathered on fat rods with gold finials. The edges of each mirrored panel behind the sofa are beveled—an elegant finishing touch.

PINK TAMED BY BLACK

An Orient-inspired four-poster mingles with Regency furniture

From the striped silk taffeta curtains that look like ball gowns to the airy cotton voile loosely draped around the bed frame, this is clearly a lady's bedroom—"a very sophisticated lady," says designer Chuck Winslow. One of the show house's few upstairs rooms with original moldings, this one also had a fireplace *(see plan)* whose off-center position dictated the angled arrangement of the bed and sitting area. The bed, reminiscent of Japanese kimono racks and lacquered black, inspired the designer to stain the floor the same color. "I wanted the bed to appear to grow right up out of the floor." For the walls, glaze the color of "melted strawberry ice cream" was applied in a combed pattern over a white background.



From The Kips Bay Boys' Club Show House

The designer added the molding around the window frame to cover the top of the curtains. "They were already so fancy I did not want a valance." Mr. Winslow, who favors Regency furniture ("it's very decorative, mixes beautifully with other periods and has great humor") chose a secretary and two chairs from the period. Table in front of the contemporary leather sofa is Japanese.

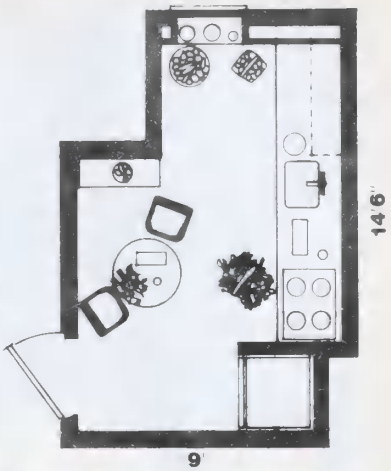
MORE DETAILS, SEE PRODUCT INFORMATION

AINT
Q PAPER
IAGIC

ompe l'oeil
anels cabinets,
aves floor,
ocks pantry

To create a room filled with country atmosphere was what Richard Lowell Neas envisioned for the small fifth-floor kitchen (probably for nannies and children previously). "I wanted to show what could be done with a city kitchen—long, narrow, windowless and incredibly dreary." Mr. Neas, who is famous for painting walls with trompe l'oeil vistas and architectural details, used his skills to make the old metal cabinets resemble wood paneling. The floor is masonite painted to look like slate. Both ceiling and walls (except for a small portion behind the table) are papered with a tiny blue and white check. The pièce de résistance is the pantry filled with trompe l'oeil delicacies.■

—*Editor* JASON KONTOS





r. Neas added some details for wonderful finishing touches: False beams cross the ceiling; a real dish rack with a peach-filled sket and jug on top are set into the pantry; the wallpaper border was trimmed so each flower stands out against the check; the side of the lantern has decoupage fruits and vegetables. Above the refrigerator *(see plan)*, he painted a coop with chickens.

MOVING RIGHT ALONG

Smitten by change for change's sake, this couple is nicely settled for now— in a remodeled Wisconsin farmhouse



By WILLIAM HOUSEMAN

One of our most accomplished though lesser known architects, Wendell Lovett of Seattle, theorizes that we make our houses extensions of our bodies. "We tend to put spaces on," he says. "We wrap them around us, putting the openings, the eyes of the building, in front and closing up the back. The house is the last in a chain of personal body-shell extensions: clothes, chairs, beds, cars—especially sports cars with bucket seats—and finally the house itself."

There is something to what Lovett says. My wife and I have been wrapping one house after another around ourselves for a fair number of years, and we can attest that nothing is quite so all-consuming and personal as the shaping of space to suit ourselves. She has been the family contractor and I the rough carpenter through a series of avocational escapades that has yielded four separate and distinct body-shell extensions of major proportions.

The first of these was an all-thumbs remodeling of an elderly brown shingle house, remotely Dutch Colonial in lineage, on a quiet street in Hastings-on-Hudson, N.Y. This property we transmogrified, one sheet of plasterboard at a time, as our craft and circumstances improved.

But old Dutch Colonials come with built-in limitations. Among those we inherited were a dual gas-electric lighting system and a maiden schoolteacher on the third floor. So we bought a wooded plot not far away and, obeying the Biblical injunction pertaining to architectural engineering, built a house on a granite outcropping. As personal body-shell extensions go, it was quite beautiful: board and batten, all glass to the south and, underfoot, creamy terrazzo laid by a band of tiny Italian-born artisans.

We have learned, however, from having lived together long enough, that every eight years we do something precipitate. Several of our friends prefer the word goofy. Thus, after eight years in the house on the rock, our affliction caused us to move to the South Bronx, just ahead of the fires and devastation.

THE HOUSE WAS A FRIGHT, SHEATHED IN BILIOUS GREEN SHINGLES

"Why on earth would you want to do that?" people asked.

Because where else, we would answer, can you buy a classic brownstone for $14,000 and still have enough left from your suburban profits to remodel four high-ceilinged floors, complete with a 45-foot atrium, front and rear parlors, floor-through kitchen and dining—for two people?

It was wonderful. A nearly perfect body-shell extension. Our brownstone was published in this magazine, and the street we lived on was accorded landmark status by the National Trust soon after we moved.

So eight years later we moved, of course.

And here we are, so deep in the Wisconsin countryside that we are hard put to name a town closer than Twin Cities, 60 miles west, that has any geographical meaning to friends back East. The nearest bona fide supermarket is 14 miles away.

"Why on earth would you want to do *that*?" people asked.

We are now reduced to answering a question with a question: Why not? Especially why not if you are both Iowa-born and city-weary?

Presaging our flight to the country, my wife pinpointed the precise resettlement spot on the map. She did so by recalling a picturesque village named Spring Valley (pop. 997) not far from her great-uncle's farm, a place she associated with boundless childhood joys. It was enough to trigger the eight-year itch.

Hard work lay ahead. For no matter how long a family contractor and a rough carpenter may have lived together in complete aesthetic accord, finding the right farmhouse can be stressful. We rented a big, square house on Spring Valley's main street and fanned out in all directions. We must have driven every township road in a 30-mile radius.

"What about that one?" I'd ask.

"Ick," she'd reply.

Three months passed, and the "icks" clogged the pipeline with but an occasional "hmmm" to keep the search alive.

"Keep looking," I encouraged before heading for a week's work in Alaska. She did, and when I announced my flight home, she said, "I think I found it, but for one thing it isn't three or four acres. I think maybe you'd better see it first."

What is it?"

"One-hundred forty acres, 80 tillable," she said. "And a dairy barn, a

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William Houseman, a former executive editor of House & Garden, *and a past chairman of the International Design Conference at Aspen, is currently editor of* Architecture Minnesota.



machine shed and a brooder house."

"Put a binder on it," I said before flying out.

When the spread was unveiled beyond a woodlot of tall pines, the emotions triggered were spectral in scope. No question, the fields and woods were wondrous to behold on a golden October day. All of the farm buildings were spruced up with fresh coats of barn red paint and white trim. Especially pleasing was the way the barn shouldered into its sloping site, its haymow entrance at grade level on the high side in the manner of barns we had admired in Lancaster County, Pennsylvania.

But the house was a fright. To be sure, it stood agreeably on a small knoll, bordered by a row of hardwoods on the north and lilacs and cottonwoods on the south. There was no escaping the visible evidence, however, of a studiedly ugly house. It was sheathed in nasty wide courses of asbestos shingles painted a bilious green. There was no porch where one was demanded. A skinny chimney tilted ominously northward, and the bare backyard (typically the entrance side on working farms) featured a primitive hut that housed a balky well pump.

Let us be fair. This farm was owned by an exemplary young family—man, wife and three school-age sons—who had tried for several years to wrest a living from a tract of marginal size and promise. They spent any discretionary dollars on improving the land, barn and machinery rather than the house. Two back-to-back dry years killed their farming aspirations and, we fear, broke their hearts. Besides, if the place were less than immaculate, the fault lay not with our young farmers but with the previous owner. When our young farmers took title to the property a few years earlier, they asked a neighbor where the nearest dump was. "Oh," replied the neighbor, "we've always understood it was your place." We have since assayed the truth of this statement as we have divested the grounds of ton upon ton of encrusted crud.

We, like all informed remodelers, pay homage to Mr. Blandings as our psychic linchpin. We thought of him that first autumn when we had to replace the balky pump with a gleaming copper submersible marvel ($700). We thought of him again the following winter when, the thermometer fixed at 19 degrees below Fahrenheit, the well quit on us altogether. The well diggers came and determined that if they were lucky, they could sneak a whole new iron pipe casing inside the old collapsed one—a full 235 feet deep. They *were* lucky and, considering the number of milk cans filled with household water carted in a week's time from Spring Valley, we were happy to pay them for a working well ($3,000).

Perhaps even more than politics, remodeling is the art of the possible. What, for example, could possibly be done to transform a woebegone, century-old shambles into a habitat offering the lifestyle to which we had become accustomed? (We learned along the way of the original owner's proposal to his carpenter. Said he, standing on the virgin site, "I want you to build me a good house for $50.") Urgently, we needed a new roof, new chimney, new kitchen and a back porch. But with a Wisconsin winter setting in that first year, none of these needs could be readily met.

BENEATH ALL THAT ASBESTOS LAY THE TRUE AND HONEST CLAPBOARD LONGED FOR IN THE FIRST PLACE

Experience has taught the family contractor that when in doubt, paint. Thus she armed herself with brush and bucket and annihilated the battalions of red, white and blue toy soldiers marching across the kitchen wallpaper. Meanwhile, I practiced the rudimentary skill required to rip down failed plaster walls and nail up plasterboard in their stead.

We knocked out walls and reordered spaces. What was once a pointless upper-story hall we eliminated totally. The space gained is now the upper half of a two-story living area; and since one nice idea almost invariably leads to another, we also utilized the new two-story openness to install a whole double-glazed wall on the south exterior wall, thereby achieving two near-priceless benefits: an abundance of passively gained solar energy through some 150 square feet of insulated glass wall and ever-changing seasonal vistas of the countryside.

Scrounging is a remodeler's way of life. We discovered that good, old, tried-and-true oak strip flooring is

(Continued on page 147)

PRIMER FOR THREE



IN A TRUE COLONIAL garden, flowers, herbs, vegetables and even fr[illegible] were grown together. This early to midsummer plan relating to the old concept *(above and opposite)* illustrates a combination of categories in a dooryard garden small enough to fit into a town or city yard, but also appropriate for a house in the country. It is enclosed by a typical picket fence. In the center of the herb area: a Colonial sundial for old-fashioned time and proper ornamentation.



To capture the essence of a Colonial garden, group flowers, herbs and salad greens near your doorway

DID YOU EVER consider the fact that every garden flower started as a wild flower somewhere? You can see the origins of many garden hybrids in the natural landscape around you. The purple and blue asters that grow along the New England roadsides in autumn are parents of most of our perennial garden asters. Our familiar garden phlox comes from a plant that grows wild in the southern United States. Coral bells are native to the American southwest and gaillardias cover our western meadows with bright blankets of flowers. Some of our common garden flowers come from wild flowers of European lineage—canterbury bells, foxgloves and larkspur. Others such as peonies have honorable ancestors in China. Many herbs such as sage or lavender or rosemary are from the Mediterranean region. Most annuals are from tropical countries such as Mexico, which produces our common cosmos, or Africa where you find lobelia and zinnias.

When you consider the different growing conditions that all these plants prefer, to combine all of them in one garden seems like an act of faith comparable to the founding of the League of Nations. Yet we do it all the time, nursing tender tropical annuals through an unexpected May frost, or marsh-loving species through summer droughts. All must adapt to the common denominator of our garden soil, even if the conditions stray from what they would choose in nature. It is a fair bargain, though. In exchange for this adaptation, these

SPECIAL GARDENS

plants receive freedom from weeds and a benevolent government that allots each one its proper space in which to grow. For the gardener this means having a scheme at the beginning so that each plant *will* have its proper space, then preparing, planting and maintaining the garden so that the scheme does not become anarchy.

For example people often say to me, "I have an old Colonial home. What kind of garden should I plant around it?" They have lovingly rescued the old structure from dry rot, and furnished it with Early American antiques. Now they want to create a nostalgic garden



If there is a shady corner, plant things such as Johnny-jump-ups, Jacob's ladder, chervil, peonies and mint

full of old herbs and traditional flowers with names like "Meet-Her-in-the-Entry-Kiss-Her-in-the-Buttery" (Johnny-jump-up), or "Welcome-Home-Husband-However-Drunk" (hen-and-chickens), and other plants that will look right with the house.

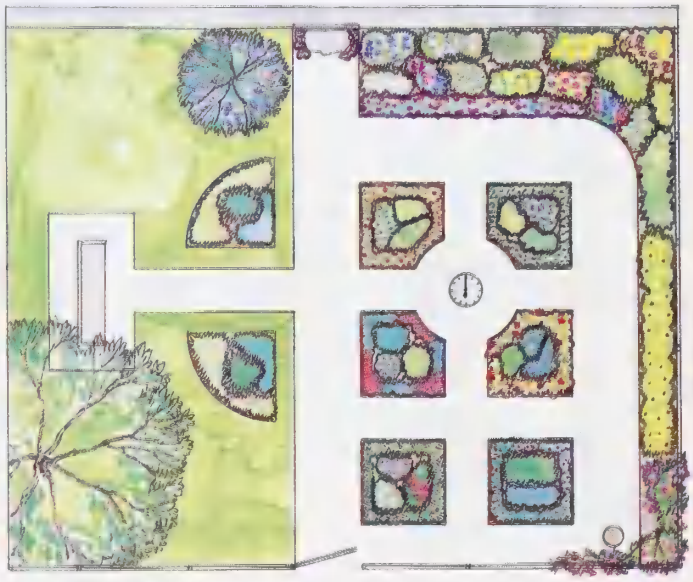
Plan of the Garden

In the garden shown here, there is a series of small plots, with gravel paths between them, and a picket fence surrounding the whole area. Field vegetables such as corn, beans and pumpkins would naturally need more space, and would be in larger beds farther from the house; but even these distant plots might be a strange mixture of crops, in patches rather than in rows, with herbs and flowers tucked in among them.

The fence should be made of wood, though living hedges were sometimes used as well. A picket fence is probably the most typical kind of Colonial fence, and practical too. Along the fence is a good place to plant rudbeckia and tansy, or any other garden plant that is vigorous and spreading. I've also suggested an old-fashioned climbing rose such as Eglantine. Grow it at the corner and put a little wooden seat there so you can sit and smell the applelike scent of its leaves.

For this garden I think it would be more fun to give each of the beds a different edging: pinks, calendulas, Johnny-jump-ups, thyme, nasturtiums, woodland strawberries and chives. Alongside the house is a typical cottage garden border, filled with old-fashioned flowers such as canterbury bells, hollyhocks and honesty, together with some of the taller herbs such as southernwood, angelica and tansy. Annual larkspur and the prolific feverfew fill in any gaps, and a border, beginning with peonies and lemon lilies and ending with autumn monkshood.

Your salads will be beautiful as well as tasty if you toss some flowers in too, as the colonists did. In spring you can eat the flowers of day lilies, Johnny-jump-ups and chives. Later on, try yellow calendulas, red nasturtiums and blue borage in a green salad—a dazzling bowlful. Use snippings of basil, chervil, coriander, dill, chives, pot marjoram, sage and thyme to season your cooking, and gather bunches of "strewing" herbs from hyssop, rue, sage, feverfew, southernwood and tansy. Store the dried seeds of coriander, anise, dill and caraway for your winter larder. Make tea from catnip. Don't expect a large crop from your woodland strawberries, just small handfuls to sprinkle on hand-churned ice cream, or a whipped-cream-topped pie.►



ILLUSTRATIONS, KARL STUECKLEN



What to plant in six square beds for edibles and pleasing color

THE PLANTS IN these beds, classified by their edgings, have been grouped not only for color harmony but also for moisture and soil preferences, and whether they contain annuals or perennials. This way you can treat everything in a bed the same way (though perennial edgings sometimes surround annual herbs and vice versa).

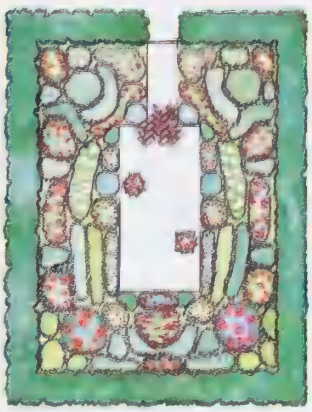
1. The calendula bed is composed of annuals that like a fairly rich soil. The blue flowers of borage will look well with the yellow and orange calendulas.
2. The Johnny-jump-up bed, to the right, has perennials that like rich soil.
3. The plants in the thyme-edged bed are all perennials that like average soil. Rosy burnet blooms in late summer at the same time as white caraway. Earlier, red thyme flowers.
4. The warm reds and yellows of the nasturtiums contrast with the pinks of hyssop, the blue or purple of salvia.
5. The strawberry bed has annuals that like a fairly rich soil.
6. The chive bed is like a miniature vegetable garden.

From *16 Theme Gardens* by Barbara Damrosch, a Regina Ryan book to be published this month by Workman Publishing Co.

A SECRET GARDEN TO HIDE AWAY



WHY WOULD a garden be secret? The one in Frances Hodgeson Burnett's *The Secret Garden* was a secret from a grim adult world for the three children who played there. They brought straggly ancient roses back to life and created a special joyous world for themselves within its old walls. Henry II of England, in the 12th century, built a Secret Garden in which to woo his mistress, Rosamund. It was a bower hidden within an elaborate maze built of shrubbery. A Secret Garden could serve any purpose you might think of. It could be a place to conceal a spy, read a forbidden book, or eat something not on your diet. It could be an island of quiet to escape to for peace of mind—or just for the fun of having a secret.



PLAN OF a midsummer Secret Garden shows an enclosure of yew hedges. Surrounding the brick walk: a herbaceous border of perennials. The varieties of plants carry out pink-salmon-peach-white color scheme, so that the garden has a pale, old-fashioned, romantic quality. Flowers include dahlias, lilies, floribunda roses, Carolina phlox and tall, white snakeroot. On the walk: pots of begonias.

The garden plan here is meant to be enclosed. In the illustration it is shown with a dark yew hedge. Whatever barrier you use to enclose it—a wall, fence or hedge—you can have a little door or gate set into it if you place sturdy posts on either side; these should be sunk in concrete. A brick or flagstone walk and terrace can be constructed like those in the winter garden. If you want a patch of lawn instead, consider making an herb lawn out of thyme or camomile. These are fragrant to walk on and will not need mowing. It seems a shame to bring a lawnmower into such a quiet place.

Spring bloom will begin with pink daffodils (actually, white daffodils with pink trumpets) followed immediately by pink tulips and bleeding heart. Through June the garden will be bursting into a mixture of pink shades: pale herbaceous peonies, floribunda roses, pinks, a salmon-colored lily, 'Chinook,' Carolina phlox in a pink shade and astilbe, accented by white regale lilies and white Carolina phlox. In midsummer come pink dahlias, 'Pink Perfection' lilies, valerian, day lilies in pink and peach shades, the misty, low-growing tunic-flower, and the tall, wavy, white spikes of snakeroot. Later flowers include white speciosum lilies, showy stonecrop with bright pink flowers, delicate cyclamens, a pink astilbe called 'Finale' (not to be confused with astilbe, 'Fanal') which blooms longer than other astilbes, and magnificent gold-band lilies.■



SMITH COLLECTION



BARBARA DAMROSCH

TUCKED AWAY behind tall evergreen hedges in the center of a Connecticut town *(above top)*, this Secret Garden is a little world of its own, filled with old roses, tulips and other flowers; clipped topiary and whimsical statues. *Above:* The Secret Garden at Tyninghame in England, is full of romantic pastels with roses, pinks and delphiniums. In the right foreground is a red fuchsia and a red-leafed maple. For gardens of this type, a flat or gently sloping site would be more suitable than a steep one. Flowering crab apples, cherries or hawthorns would bloom with suitable pink-and-whiteness.



MIDWINTER AND EARLY SPRING: A snow-blanketed garden at Hyde Hall in Chelmsford, England *(left)* is lush with evergreens. The bare shapes of trees and bark textures typify the *subdued* garden. The *bright* winter garden, a triumph over adversity, produces vivid colors in a drab season like rabbits out of a hat. Even in the coldest regions, a few flowers can be tricked into bloom by growing them in a protected location. *Below:* Winter aconites, fooled by a surprisingly mild day.



SMITH COLLECTION

A Winter Garden To Cultivate Year Round

MOST GARDENS in winter look like a party the morning after, or a town where the circus has come and gone. The only reminders of recent glory are the green bamboo stakes supporting nothing and sodden nests of day lily foliage. It doesn't have to be this way, however. Even if you look forward to the time when your garden is put to bed—tidily—and you can rest from your labors, you can still arrange a spot that will give you joy in these somber months, a little island of color and warmth to sit in when it is sunny, or just to admire from a window.



PLAN OF a Winter Garden in late winter, early spring (depending on the climate). It is protected on one side by the house and on two others by a yew hedge. The single tree, a dogwood, has fat little buds.

There are two styles of looking at winter gardening, the bright and the subdued. The Winter Garden illustrated here combines both approaches. There is a small rock garden that displays dwarf conifers and low-growing perennials. Some of the latter have evergreen foliage, others have bloomed in summer and left attractive seed heads. There is the texture of the rocks themselves. Elsewhere are bright berries and some early bulbs placed where there is a chance of winter bloom. It is a little sun trap, protected from the winter wind and designed to give shelter not only to the plants but to the person enjoying them.

A bed of periwinkle (also called vinca or myrtle) and early spring bulbs is planted under the dogwood. Even when periwinkle covers the ground thickly it leaves enough space for small bulbs to sprout and lets in enough sun to warm up the ground for them. The earliest to bloom are the white snowdrops and the yellow winter aconites, overlapping with the blue glory-of-the-snow. The periwinkle also has blue flowers in spring. Bear in mind that the blooming times of these early bulbs vary from place to place and from winter to winter. In some parts of the country you will have blooms as early as January, in others February or March. They may even vary in your bed.

A rock garden is a natural choice for winter. Many rockery plants are evergreen, and there are interesting foliage colors among those that are. The rocks themselves provide interest; they hold the sun's heat and provide warm patches of earth to encourage the early-blooming bulbs.■

— *By* BARBARA DAMROSCH

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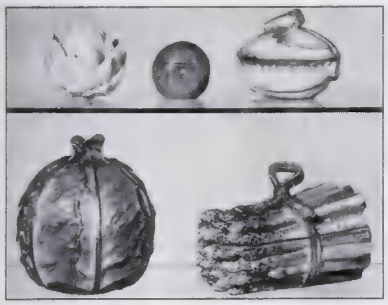
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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

By RALPH AND TERRY KOVEL

Q I have a lovely collection of covered dishes shaped like fruits and vegetables. They are said to be very old English or German porcelain. How were the dishes used and when were they made? —S.F., Hillside, N.J.



A. The 18th-century party table would have seemed strange to 20th-century diners. Eighteen courses, each served with special dishes and silverware, were not uncommon. Lavish, decorative serving pieces were favorites. The realistically shaped bowls were popular from the mid-17th century to the 19th century. French, Dutch, British, German and Italian potters made tureens shaped like asparagus, melons, artichokes, cabbage and also various animals. The most famous early makers of these fanciful tureens were the Chelsea Factory of England and Meissen of Germany.

The value is determined by the maker and the age as well as the design. From a photograph it is impossible to know who made your tureen.

Q My rag rug is 52 by 35 inches and pictures a black horse and colored maple leaves. How old could it be? Is there any special way to care for an old rag rug? —R.M., Fredonia, N.Dak.



A. Your rug is called a hooked rug. Strips of cloth were pulled up through a woven backing using a hooklike tool. The burlap or gunnysack backing was easily bought in America by the late 1850s. It is claimed that the hooked rug is a native North American folk art.

The running-horse pattern has been popular with rug makers since the 1880s. Very often, a special color was worked around the horse to play up the running effect. Based on the design, your rug could date from 1880 to the 1940s.

It should be kept clean with a vacuum cleaner or broom. When necessary, it can be washed, but be very careful to support the weight of the entire rug when it is wet. Worn burlap backing can easily tear. Any loose spots should be mended before you wash.

The value of a horse decorated rug in very good condition ranges from $300 to $500.

This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

Q This spectacular vase is blue with white decorations. I'm told it is Wedgwood jasper ware. It is almost 14 inches high and is in perfect condition. What is it worth? —O.P., Ashland, Ore.

A. Your vase is a well-known design by the famous English Wedgwood firm. Similiar vases were made during the 18th and 19th centuries. Wedgwood has often continued to make the same piece for many years. Classical figures, ropelike handles and decorated bases were popular. The vessels were often produced in sets of three—two about 10 inches high and one 12 inches or more—called garniture de cheminée to be placed on a fireplace mantel. The large one was usually placed in the center.



Dating Wedgwood is difficult, as the marks from various time periods are frequently similar. The word "England" was added to the mark in 1891, the words "Made in England" after 1900. If your vase has just the name "Wedgwood" in impressed letters, it could be from an earlier period. The value depends on its age as well as its beauty. A recent example would be worth about $850; an early one would sell for thousands of dollars.

Q How old is this chest of drawers? It looks like a 1920s or 1930s radio cabinet. It was in our family before 1890. —Mrs. R.C., Winfield, Ala.

A. You own a William-and-Mary-style high chest of drawers. Such pieces were made in America from about 1690 to 1730. The general shape, placement of drawers, long trumpet-shaped legs, teardrop brass handles and stretchers between the legs are typical features. The top four rows of drawers were usually in one cabinet piece while the bottom row of three drawers was part of a low tablelike piece. The bottom, or lowboy, was often sold separately.



This type of chest has been in and out of style many times during the past 300 years. A 1920s revival encouraged furniture manufacturers to make living room, dining room sets and radio cabinets in the William and Mary style.

To tell the old from the new, examine the bottom of a drawer to see whether it is rough or modern machined lumber. Are the sides of the drawers dovetailed together? Does the wood show wear and discoloration from age? An expert should examine the chest to verify if a 17th-century piece or a 19th-century copy.■

It's More you.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

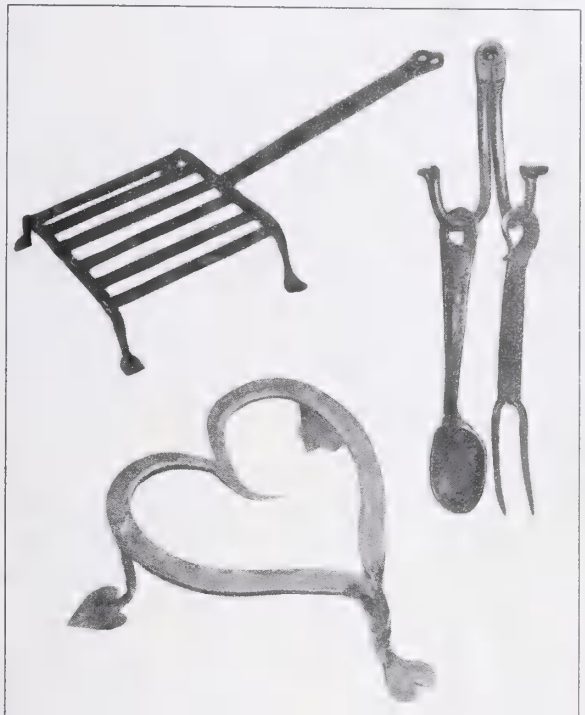
17 mg. "tar", 1.4 mg. nicotine av. per cigarette by FTC method.

WHERE TO FIND IT

Fireplace equipment—from antique andirons to tiles and hand-forged reproductions

By SYLVIA SUNDERLIN

Hearth and home, a sentimental phrase expressing the importance of fireplaces in family life from Colonial times until well into the 19th century, has recovered some meaning in recent years with the increasing use of them. Even a contemporary fireplace seldom used requires more dressing than mantel ornaments; it needs appropriate andirons, tools and a sturdy, safe enclosure. An old fireplace, whether it has a plain wooden or an ornate Victorian marble mantel, demands respect for its venerable history and potential to serve again from time to time as a living center in the house.



Hand-forged reproductions of antique fireplace cookware from Steve Kayne. Clockwise from right: *spoon and fork on double hook, heart trivet and gridiron.*

Architectural Antiques Exchange, 709-15 N. Second St., Philadelphia, PA 19123; (215) 922-3669—This firm's large stock of architectural components includes its specialty—mantel pieces in great number and variety, some marble but mostly wood: walnut, oak and cherry, available in the rough or refinished and altered to suit room requirements. The firm also has Victorian metal inserts for enclosing openings, old fireplace tiles and mirrored overmantels in styles from plain wooden classical to gilded Victorian. Telephone inquiries preferred. Brochure sent on request.

Jerome Blum, Ross Hill Rd., Lisbon-Jewett City, CT 06351; (203) 376-0300—The Blums specialize in fireplace equipment and have a broad range of 18th- and early-19th-century andirons, tools, jamb hooks, screens, fenders and bellows. Also in stock are cooking items: skimmers, standing cranes (rare), kettle tilters, trivets and grills. Appointment suggested for shop visit. Telephone inquiries welcome.

Ephraim Forge, RR#3, Box 215, Frankfort, IL 60423; (815) 469-3201—Roger Carlsen makes hand-forged iron fireplace items from authentic early models: trivets, cranes, tools, andirons, enclosures. For custom reproduction (of a crane, for instance) send sketch, dimensions and type of installation needed.

FerGene Studio, 4320 Washington St., Gary, IN 46408; (219) 884-1119—This firm's specialty is reproduction of embossed fireplace tiles from Victorian models. Custom reproductions can be made from client's own model. Write for brochure of stock models, with prices, $1.

Nancy A. Iliff, PO Box 22122, Lexington, KY 40502; (606) 266-7873—The shop's specialties are 18th- and early-19th-century American iron and brass andirons, fenders and fire tools; unusual fireplace accessories such as pipe tongs and pipe racks; teakettles and candlesticks; and many others. Open by appointment only. Letters and phone inquiries welcome.

Steve Kayne, 17 Harmon Pl., Smithtown, NY 11787; (516) 724-3669—Mr. Kayne makes hand-forged hardware and fireplace equipment such as enclosures, cranes, gridirons and andirons, as well as iron and brass or copper kitchen utensils such as ladles, skimmers, dippers. Custom forging from client's sketch or models. Write for "Hand-forged Catalog," $2.

Lemee's Fireplace Equipment, 815 Bedford St., Bridgewater, MA 02324; (617) 697-2672—Firm has wide selection of reproduction fireplace fittings, tools and accessories: dogs, cranes, grills, firelights and screens. Catalog, $1, refundable toward purchase.

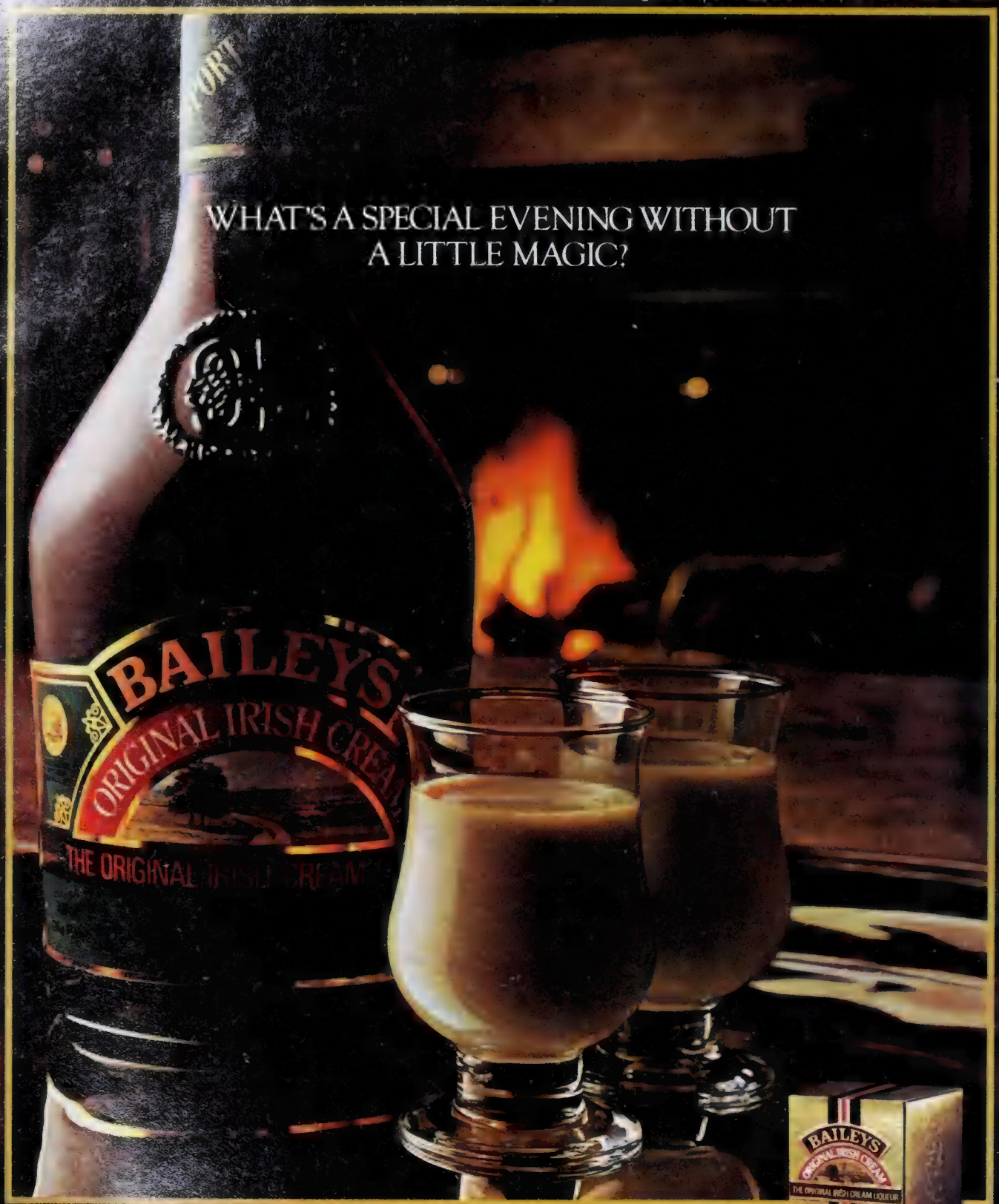
Pine and Palette Studio, 20 Ventura Dr., Danielson, CT 06239; (203) 774-5058—Here is the place to have bellows repaired and releathered. The firm also makes bellows, reproducing them from old models. Illustrated brochure, 50¢.

Francis J. Purcell II, 88 N. Main St., New Hope, PA 18938; (215) 862-9100—American wooden mantels, 1750 to 1830 only, are Purcell's specialties. Those with rare original paint are left intact; others are hand-stripped and refinished. Appointments only for viewing. Telephone and letter inquiries welcome. Shipment can be made anywhere in the continental United States.

Ravenwood Antiques, Rt. 1, Box 297, Hickory Ln., Bethlehem, CT 06751; (203) 266-7050—Lili Loftus primarily stocks American antique all-iron fireplace cookingware: strainers, ladles, marrow spoons, cooking pots; "tin kitchen" (rare, half-round tin roasting ovens with spit); dutch ovens. Specific queries welcome. Shop is open Friday, Saturday and Sunday, 10 A.M. to 4 P.M., other times by appointment.

Helen Williams, 12643 Hortense St., N. Hollywood, CA 91604; (213) 761-2756—Hard-to-find delft, antique English and Spanish fireplace tiles are to be had in this specialty shop; also, 18th-century Dutch firebacks. Illustrated sheet with prices on request.■

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Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.



The epitome of simplicity. These blueberries are gently heated with just a bit of sugar and served warm with vanilla ice cream. The berries' color looks even richer against the pink of this 19th-century Majolica bowl.

A NOTED CHEF'S SIMPLY GLORIOUS FRESH-FRUIT DESSERTS

"The secret to beautiful food is using the very freshest, seasonal ingredients and letting them make the plate look special"

It's a proven fact. The minute a plate of food is set before you, the eyes decide whether or not it's going to taste good. Recognizing this bit of culinary psychology, Christopher Idone and his partners, Sean Driscoll and Jean-Claude Nedelec, have built one of New York City's most successful catering firms. Glorious Food lives up to its name, both in aesthetics and taste. Creating food as visually appealing as theirs doesn't require years of training and a repertoire of special techniques. In fact, what makes their particular dishes so enticing is the simplicity and purity with which they're presented.

In his new book, *Glorious Food* (to be published this fall by Stewart, Tabori & Chang), Idone illustrates some of his most beautiful presentations along with the menus and recipes from Glorious Food's most successful parties, catered for groups of various sizes.

The first thing one notices about the way Christopher Idone presents food—whether it is for the annual costume ball at the Metropolitan Museum of Art or a Sunday brunch for a group of close friends—is that there are no elaborate garnishes. Everything on the plate is edible, nothing there simply for decoration.

"A true cook doesn't garnish dishes with furls of parsley, coils of carrots or cherry tomatoes impaled on toothpicks," he explained in a recent interview in New York. "The secret to beautiful food is using the very freshest, seasonal ingredients and letting *them* make the plate look special."

That may sound overly simplistic, but it's really not. To illustrate this point, we've chosen a dozen of Glorious Food's most popular fruit desserts.►

Recipes © 1998 by Christopher Idone. Photographs © 1998 by Richard Jeffery. Published in 1998 by Stewart, Tabori & Chang, an imprint of Harry N. Abrams, Inc., publishers, New York.

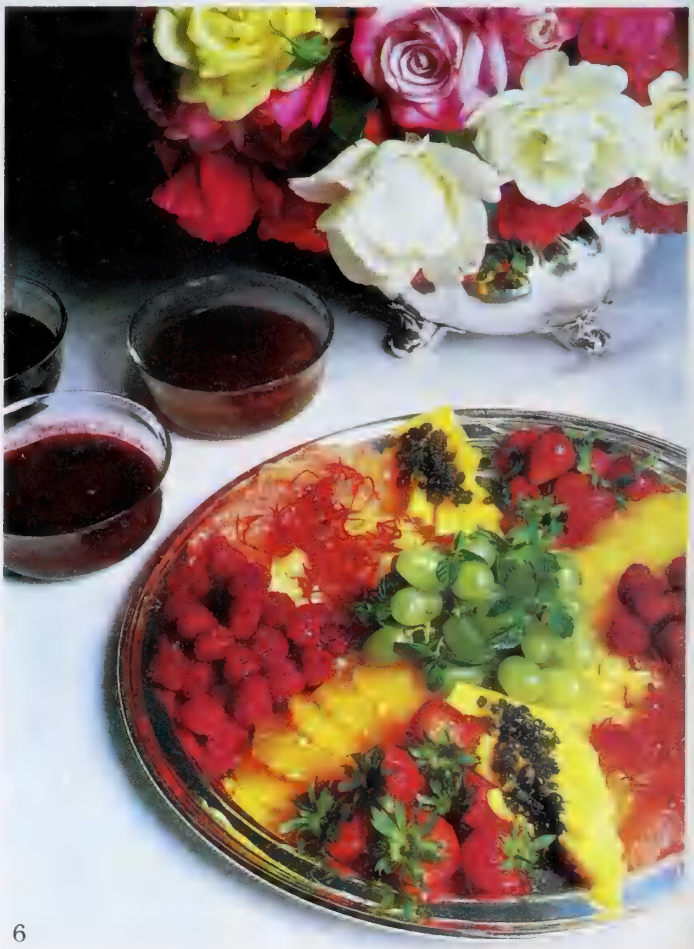












6





A NOTED CHEF'S SIMPLY GLORIOUS FRESH-FRUIT DESSERTS

Everything on the plate is edible, nothing there simply for the sake of decoration

They range from a dazzling selection of fruit sorbets to a simple, but spectacular, strawberry soufflé.

"So many of my clients think that dessert has to be complicated—spinning sugar and making elaborate cakes. But let's face it," Idone said, "we're all very health and calorie conscious these days. You'd be surprised to see how exciting fruit can be.

"You shouldn't feel you have to dazzle your guests with every dish," he explained. "A meal should be well balanced. If you've knocked them out with a gorgeous roast or a beautiful pasta salad, why not make dessert light and simple?"

So it was at a dinner party last fall when Idone prepared a very rich Italian meal. Instead of making a sugary torte or cake, he served each guest a fig. Simple and exotic, it was presented on a glass plate *(see page 118)* with an Amaretto cookie and a cup of dark espresso.►

1. An assortment of fresh fruit sorbets in bell-shaped glasses. *Clockwise from the top:* honeydew, cantaloupe, peach, pomegranate sprinkled with fresh pomegranate seeds and pear sorbet.
2. Fresh lemon tartlets, made with simple pastry shells, arranged on a spatterware platter.
3. An elegant presentation of a poached peach with zabaglione cream. Freshly chopped pistachio nuts are sprinkled on top for added color and texture.
4. A dramatic dessert: Orange Brûlée with julienne of orange zest. The zest was poached in grenadine for an extra spash of color.
5. For a formal dinner party, try this exquisite red raspberry tart. An apricot glaze gives it a golden shine.
6. A gorgeous assortment of colors and textures. This fresh fruit wheel is served with three dipping sauces: raspberry, apricot and caramel.
7. Praline soufflé with whipped cream piped around the side is even better served with a bowl of fresh raspberries or a pitcher of raspberry puree.
8. An oven-proof glass beaker shows off the light, fresh look of this strawberry soufflé, simply made from beaten egg whites and a strawberry puree. (If strawberries aren't in season, you can substitute frozen ones.) The secret ingredient here is beer foam; it helps the soufflé rise without giving a yeasty flavor.

A NOTED CHEF'S SIMPLY GLORIOUS FRESH-FRUIT DESSERTS

After a very rich Italian meal, instead of making a sugary torte or cake, Christopher Idone served each guest a fig presented on a glass plate – along with an Amaretto cookie and a full-bodied cup of espresso





Right top: Perfect after a rich meal: the exotic beauty of a fresh fig served with Amaretto cookies and a cup of dark espresso with a cardamom seed on the side.

Right below: A beautiful illustration of how simple dessert can be: cantaloupe balls sprinkled with a julienne of fresh mint. Rather than throwing out the top of the melon, use it as a natural garnish for the plate.

Opposite: Raspberries, pineapple, grapes with their stems, pears, Italian plums, peach and nectarine slices and green figs are poached separately and presented in an assortment of high-tech glass beakers. A comforting dessert for a chilly evening.

A few years ago," Idone recalled, "I spent some time in France with Paul Bocuse and the Troisgros brothers. Those chefs just don't serve elaborate desserts."

Perhaps that experience gave Idone the confidence to convince his clients that a simple dessert is often the best bet. "People shouldn't be scared of simplicity," Idone said. "If raspberries are in season and they look great, serve them. After all, what's more beautiful than a bowl of fresh raspberries?"

Simple, however, doesn't necessarily mean predictable or boring. Take for example Glorious Food's version of poached fruit. Rather than cooking a variety of seasonal fruits together in the traditional manner (and getting what Idone refers to as a "red, syrupy glop"), they are all poached individually, then served separately in a collection of high-tech glass beakers. By using an unusual assortment of containers, this dish takes on a whole new excitement. Each fruit can be appreciated for its own distinct taste, texture and color.

"Texture and color," Idone points out, "are always important considerations." One of Glorious Food's most popular desserts (particularly suited for large dinner parties) is a fresh fruit wheel with three dipping sauces. Soft, ripe strawberries are placed next to orange sections sprinkled with orange rind that has been poached in grenadine. Papaya wedges, garnished with their glistening black seeds, play up a cluster of pink grapefruit slices. The result is a spectacular color wheel of fruit—a vast improvement over everyday fruit salad.

Using a little imagination is the key to all these dishes. Sometimes, it's just a matter of making the most of what you've got. For instance, one



of Glorious Food's simplest desserts is melon balls with a julienne of fresh mint. "I was cutting the top of the melon off," Idone said, "and I noticed how beautiful it was. I thought to myself, Why throw this away?" So the melon with its seed clusters intact became a distinctive, natural garnish. It was this simple stroke that turned this dessert into something out of the ordinary.

Creating beautiful food can be a private or public celebration of skill. As Idone puts it, "Taking everyday foods and turning them into something extraordinary is what Glorious Food is all about." ■

TIPS FROM CHRISTOPHER IDONE OF GLORIOUS FOOD

- Taste is *very* important, but it's the visual look of the food that gets you, the eater, excited.
- Never put anything on the plate that can't be eaten. (That means no doilies or toothpicks!)
- Don't overcrowd a plate. Serve one thing at a time. It will always look better.
- In choosing a menu, be aware of color and texture. Use your plate as a palette.
- Always choose fruits in season. Concentrate on the freshest ingredients you can find.
- For a dramatic fruit garnish, try poaching orange rind in grenadine. The color is unforgettable.
- Next time you make a soufflé, add some beer foam. Simply pour out a glass of warm beer and spoon off a tablespoon of the foam. The yeast in the beer will help the soufflé rise without giving it a yeasty flavor. (See strawberry soufflé recipe on page 132)
- For something new, serve a plate of chocolate truffles and a bowl of crystallized ginger with after-dinner coffee.
- Serve a cardamom seed with a cup of dark espresso.

RECIPES START ON PAGE 130



Baker's® Masterpiece Series

Wellesley Fudge Cake. Circa 1898.

Only The Finest Real Baking Chocolate Would Do.

In 1898, two Wellesley graduates spotted an intriguing recipe for chocolate fudge cake in a Boston newspaper. No doubt, they used Baker's® baking chocolate for its unique richness. Baker's had already been making fine chocolate for 135 years.

The graduates made the cake for the Wellesley Tea Room. And this simple, incredibly fudgy cake has been famous ever since. Taste it tonight.

GF GENERAL FOODS

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Classic Fudge Frosting

Melt 4 squares BAKER'S® Unsweetened Chocolate and 2 tablespoons butter or margarine over very low heat. Combine 4 cups unsifted confectioners' sugar, a dash of salt, ½ cup milk and 1 teaspoon vanilla; add chocolate mixture, blending well.

Let stand, if necessary, until of spreading consistency, stirring occasionally. Spread quickly, adding a small amount of additional milk if frosting thickens.

Makes about 2½ cups.



Baker's®

200 Years of Chocolate Mastery

Wellesley Fudge Cake

4 squares BAKER'S® Unsweetened Chocolate
½ cup each hot water and sugar
1 teaspoon vanilla
1¾ cups sifted all-purpose flour*
1 teaspoon each baking soda and salt
½ cup butter or margarine
1¼ cups sugar
3 eggs
¾ cup milk

*Or use 2 cups sifted SWANS DOWN® Cake Flour

Heat chocolate with water over very low heat, stirring until mixture is smooth. Add ½ cup sugar; cook and stir 2 minutes longer. Cool to lukewarm. Add vanilla.

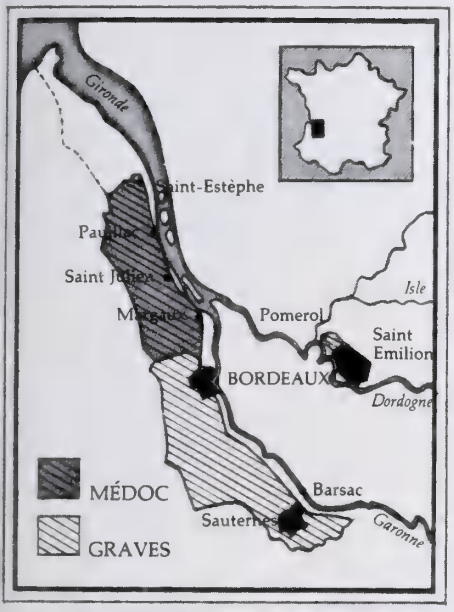
Sift flour, soda and salt. Cream butter. Gradually beat in the sugar; continue beating until fluffy. Beat eggs in thoroughly, one at a time. Add flour and milk alternately, beating after each addition until smooth. Blend in chocolate mixture. Pour into 2 greased and floured 9-inch layer pans. Bake at 350° for 30 to 35 minutes, or until cake tests done. Cool 10 minutes: remove from pans and finish cooling on racks. Fill and frost with Classic Fudge Frosting. Garnish if desired.

For high altitude areas: In chocolate mixture, use ⅓ cup sugar; use ¾ teaspoon baking soda. Add 2 tablespoons each flour and milk; bake at 375°.

WINE & SPIRITS GUIDE

By PETER QUIMME

'79 BORDEAUX: BUY NOW



The main districts of Bordeaux comprise a small area in southwest France.

Many wine consumers shy away from buying red Bordeaux because they assume that these wines are too expensive and need to be aged for years. Neither of these assumptions is true, especially for Bordeaux from the 1979 vintage, now widely available. A plentiful harvest and a favorable dollar-to-franc ratio has kept prices of these wines from climbing. And because the style of the 1979s is fruity, charming and not-too-tannic, many (the petits châteaux) are enjoyable right now, while others (the classified growths) need only a year or two of additional aging.

Red Bordeaux come from one of the districts or communes *(see map)* in the Bordeaux region of France and are blends of Cabernet Sauvignon, Merlot and related grapes.

There are three key pieces of information on a Bordeaux label: the château, the area of origin and the vintage date. With the exception of shippers' brands, such as the well-known Mouton-Cadet, Bordeaux wines are made by individual estates—the château name that appears on the label. The best-known château wines are the "classified growths," those wines ranked in 1855 from first to fifth growths. These usually state "cru classé" on the label and are considered the finest Bordeaux. But a number of so-called petits châteaux produce wine on a par with some of the classified growths.

I recently tasted sixty 1979 Bordeaux and found two dozen that offer fine value for the money as well as the balance and stylishness that has made Bordeaux a world favorite. *Petits châteaux* (about $6 to $10): Ch. Baron, Ch. Clarke, Ch. Coufran, Ch. de Pez, Ch. La Pierrière, Ch. Le Busquet, Ch. Le Meynieu, Ch. Les Ormes de Pez, Ch. Malescasse, Ch. Montaigne, Ch. Sénéjac, Ch. Tronquoy Lalande. *Classified growths* (about $10 to $18): Ch. Beychevelle, Ch. Cos d'Estournel, Ch. Ducru-Beaucaillou, Ch. Giscours, Ch. Grand-Puy-Lacoste, Ch. Haut-Bages-Liberal, Ch. Haut Bailly, Ch. Haut-Batailley, Ch. Léoville-Barton, Ch. Léoville-Las Cases, Ch. Pichon-Lalande, Ch. Prieuré-Lichine.

TAKE A WINE COURSE

Once Americans are interested in a subject, their enthusiasm for knowledge about it knows no bounds. It has been estimated that today over 100,000 people in the United States are taking classes to learn about wine. Courses across the country range from one session taught by a wine enthusiast in a high school adult-education program to university lectures and wine-tasting classes taught by viticulture professors to week-long residential courses abroad.

Before signing up for any course, talk with the instructor. Describe your level of expertise and what you'd like to get out of the sessions. Has the course been given before? Ask for the names of people who've taken it and talk to them to get their opinions. What are the instructor's credentials? Does the course offer—as it should—the chance to taste and compare a wide range of wines and share your impressions with other tasters?

Notable among wine schools is L'Académie du Vin, which features well-known wine experts in its various programs, series and one-day seminars. Currently courses are offered in Paris, Zurich and New York, and branches in San Francisco and London are opening this fall, with other U.S. cities to follow. For further information, write to L'Académie du Vin, 23 W. 39th St., New York, NY 10018.

GALESTRO: A NEW TUSCAN WHITE

The most dramatic result of the ongoing revolution in Italian winemaking is the number of new fresh, light Italian white wines now available. Some are modern versions of old classics; others, Galestro, for example, are brand new.

About a dozen wineries in Tuscany now produce Galestro, which is made primarily from Trebbiano grapes. Each producer's "recipe" for the wine differs slightly, but all examples have low alcohol and a crisp, fruity-savory character, making them refreshing aperitifs.

Four examples are imported into the United States; I particularly like those from Antinori (about $5.50) and Ruffino (about $5). Buy the most recent vintage available.■





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You make it with Christian Brothers Cream Sherry, Blue Diamond® Sliced Almonds and cake mix.

Almond Sherry Cake

1 package (18-1/2 ounces) yellow cake mix (not pudding type)
4 large eggs
3/4 cup The Christian Brothers Cream Sherry
3/4 cup vegetable oil
1 package (3-5/8 ounces) instant vanilla pudding mix
1/2 teaspoon nutmeg
Streusel Filling (recipe follows)
Sherry Glaze (recipe follows)
1/4 cup Blue Diamond® Sliced Natural Almonds, toasted

Grease and flour a 10-inch Bundt pan; set aside. In large bowl, combine cake mix, eggs, sherry, oil, pudding mix and nutmeg. Mix at low speed 1 minute, scraping bowl constantly. Mix at medium speed 3 minutes, scraping bowl occasionally (or beat by hand 5 minutes). Pour half of batter into prepared pan. Sprinkle evenly with Streusel Filling. Pour in remaining cake batter. Bake at 350°F.; 45 to 50 minutes, or until cake springs back when touched lightly. Cool on wire rack 15 minutes. Unmold from pan; cool completely on rack. Brush with Sherry Glaze; garnish with almonds.

Makes 10 to 12 servings.

Streusel Filling: Mix 1/3 cup packed brown sugar, 1/4 cup flour, 3 tablespoons firm butter or margarine and 1/2 teaspoon cinnamon together until crumbly. Stir in 3/4 cup toasted Blue Diamond® Sliced Natural Almonds.

Sherry Glaze: Stir together 2 cups sifted powdered sugar, 1/3 cup melted butter or margarine and 1 tablespoon The Christian Brothers Cream Sherry. Stir in 1 to 2 teaspoons hot water, until glaze is of desired consistency.



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COMPUTERS, a new household word.

Newly compact, affordable models can be programmed to balance the budget, tally tax records, store favorite recipes and even rearrange your furniture

By ROSE BENNETT GILBERT

Bettie Alexander Steiger has just sent a letter from McLean, Va., to her son Craig, a banker in Santiago, Chile. He'll get it in a few minutes, from her home computer to his.

A working wife with two teenaged children, Elizabeth Lindsley of Winchester, Mass., often pulls out magazine articles to save for later. But not in a drawer or file, as the rest of us might; Elizabeth stores her articles on a computer disk.

Jan Dillehay of Ridgewood, N.J., says she's a "gadget lover who didn't know a thing about computers" when she bought hers a couple of years ago. Now, that $1,200 "gadget" is a vital member of the Dillehay household, where it has done such things as:

- Help buy and sell houses profitably during a move
- Teach two young sons addition and subtraction
- Help the sitter (Jan works in New York City) study French
- Make discussions about the family budget "actually pleasant."

Rose Bennett Gilbert is a New York-based writer who still uses a typewriter to cover the home fashions scene.

Jamie Sneider of Wayland, Mass., spends hours just trying to make her home computer smile. A smile means she's come up with the correct answer to a spelling or arithmetic problem on the screen. At five, Jamie is already an old hand at computers. She's been working on one since she was three.

With miniaturization made possible by microtechnology, some 500,000 microcomputers—or home computers—are already a fact of daily life in American homes. By the end of this year, according to statistics keepers, 1.5 million households will have computers right in there with the microwave oven and food processor. That's already two percent of all the homes in the country, and the personal computer revolution has just *begun*. With prices dropping as low as $99.95 and with manufacturers determined to make the machines simple to understand and operate (the expression is "user-friendly"), sales of microcomputers costing less than $1,000 are expected to double this year and grow at a rate of 60 percent, compounded, over the next five years.

"Not for me," you may say defensively, which is a fairly typical reaction to the very word "computer"—especially if you are over 30, have ever had your charge accounts fouled up or think Pac-Man should be declared a public nuisance.

A few points might change your thinking about computers, in keeping with the changes in computers themselves. Once, they cost mega-bucks, required air-conditioned glass vaults and white-collared attendants. Today, they're fun and games instead; ask anyone with a "joystick" in hand (the control for such video games as Pac-Man and Space Invaders). What's made the difference, along with microchip technology, is the development of new software, or programs, to make a computer run. You no longer need a mastery of mathematics in order to program the computer yourself. You simply buy the program to do the job you want, by mail, from a computer retailer or even at your favorite department store. Ranging in price from under $20 to as much as $200, the program tells the machine what to do. You have only to answer the computer's questions—by typing words or numbers on the keyboard—as they are printed out on a display screen (the family TV can double in this role). It's rather like driving a car: The computer goes where you steer it.

Following directions, a home computer can assume a number of tedious household chores. For example:

- Keep a running tally of your tax records, ready to be "pulled up" for next April's filing
- Monitor household monies so you can see where you're overspending
- Track your personal investments in stocks, bonds, funds and such
- Store your favorite recipes and adjust ingredients to feed varying numbers of guests
- Inventory all your household valuables for insurance purposes
- Maintain address books and lists of Christmas cards and wedding guests, for example
- Remind you to pay the mortgage and send birthday cards on time
- Manage a child's newspaper route so it's easy to keep track of subscribers and payments
- Rearrange your furniture at home, or plan the arrangement in a new house even before you move in.

And that's just a sample of the home computer programs already on the market. More are on their way every millisecond or so, many the brainchildren of people who are already "computer

(Continued on next page)

(Continued from page 123)

literate" and looking for new paces to put their machines through. (Programming is a lucrative business. One computer analyst predicts that "software designers of the future are going to be lauded and paid like today's rock stars.")

For Elizabeth Lindsley, a Smith graduate and until two years ago a schoolteacher, computer literacy has meant a new life direction. Many of those magazine articles she stores are about computers and therefore related to her new career: She's in charge of the educational field for Microsource/Financial, a computer sales company on the edge of Boston. Recently, Elizabeth placed 126 Apple computers in 10 Boston high schools, where they'll supplement such traditional vocational ed subjects as auto repair and carpentry. This spring she helped a PTA chapter in nearby Belmont raise $12,000 for a school. They sold computer software written by students and teachers.

Because she needs it for what husband Tom calls *"work* work," Elizabeth rates prime time—right after dinner—on the family's Apple II-Plus computer. Otherwise, there would be a lineup in the front parlor of their Victorian home, now closed off and converted to a home computer center, with two desks, files and shelves for storing everyone's disks separately. There is also a number of computer "peripherals"—extra memory storage and a letter-quality printer.

Christmas letters and family budgeting are among the tasks the Lindsleys have turned over to their computer. Fourteen-year-old Sarah, who handles the family grocery shopping, studied the budget figures and decided they spent too much on meats. Now everyone's a vegetarian. Programming since she was 12, Sarah is also at work on a computer-controlled robot (a 14-year-old friend made one that picks up things in his room). Thomas, at 15, is so proficient he's had summer jobs programming profit-and-loss sheets for a local business. Now he uses the Apple to write term papers. "At first teachers didn't believe the work was his, it was so much better. They insisted on longhand versions," laughs father Tom Lindsley, a research manager at Raytheon.

The electronic mail Bettie Alexander Steiger sends to Chile is just one of the fringe benefits of her new career. Barely four years ago when she first joined THE SOURCE, a computer data bank in Virginia near Washington, D.C., Bettie says all she knew about computers had come from *The Third Wave,* Alvin Toffler's book about society's future. Now she's vice-president of what she calls America's information utility, the source from which 20,000 subscribers are already drawing everything from advice on interior decorating to travel information. They can even make reservations and buy plane tickets through THE SOURCE, shop at home for discount buys on some 30,000 items or "chat" electronically with "key pals," other home computer operators.

"I know *The Third Wave* is already here when I can pull up the UPI wire on our screen so Don and I have the latest news with breakfast," Bettie says. That's important to husband Colonel Donald W. Steiger who directs the military attaché school in Washington.

Like other hobbyists, who still account for many of today's total computer sales, Jan Dillehay admits she "wanted to be first on the block" to own one. Now, she says, "I can't imagine not having a computer in the house."

Almost as soon as Jan had taught herself how to program—she was a French major at Hollins College in Virginia and she believes her facility with foreign languages helped—she and publisher husband George moved from Chapel Hill, N.C., to the New York area. Jan wrote a "what if?" program that allowed them to project long-term budget effects o various offers for the house they wer selling and prices for ones they wer considering buying. Now at home i the northern New Jersey house helped them buy, the Radio Shac computer is programmed with learn ing games for the children, Frenc vocabulary quizzes for the sitter an an ongoing budget for the house hold. "I can't say the computer actu ally saves us money every month," laughs Jan, a research coordinator a E.F. Hutton, "but it does show u exactly where we are overspending."

Jamie Sneider is one of the "com puter kids" who have taken to the keyboard as naturally as '50s young sters became the television genera tion. Jamie and older sister Karen seven, use the family's Apple II t write original poems and stories which mother Estelle stores on disk and files away, along with locks o hair and photographs, in the girls baby books.

Allen Sneider, CPA and partner a Laventho and Horowath, not only be lieves that computers in the home can bring a family together, he makes cer tain they do. On Sundays, more than 50 members, parents and children meet at Family Home Users Group (HUG), a special-interest group he founded and directs under the auspic es of the Boston Computer Society. The society itself, with more than 4,000 members of all ages, was founded just five years ago—by a 15-year-old boy.

Whiz kids all? Not necessarily, say the Sneiders. "Children have immense amounts of free time to use up. They can play, watch television or make themselves very proficient at programming," Allen said.

"Most of all," adds Estelle, who admits she's learning by sharing computer time with her two girls, "children aren't intimidated by computers the way most adults are. For them, it's *all* fun and games."

As in every field, computers have spawned a special language of their

(Continued on page 147)

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COMPUTERS

Continued from page 124

own. Understanding a few basic words of "computerese" will make the world of home computers feel a little less foreign. This glossary has been compiled with the help of Sue Mahoney, who has been a consultant for the Continuing Education Division, University of Massachusetts in Boston. Now a freelance consultant to the computer industry, Sue is the only woman director of a user group at the Boston Computer Society.

BASIC—As the name implies, a basic language used to talk to computers. Many programs for home computers are written in BASIC.

BIT—A part of a *byte*; there are either 8 or 16 bits to a byte, depending on the kind of computer you have.

BUG—Error in programming. Most programs come already de-bugged.

BYTE—One number or one character in a program.

CASSETTE—A regular magnetic tape on which information can be stored.

CPU—Central Processing Unit, the "brain" of the computer.

DISK DRIVE—A device that transfers information from disks to computer.

FLOPPY DRIVE—A means of storing information for later use; it looks like a floppy 45-rpm phonograph record.

HARD COPY—A printed-out version of what's on the computer's screen.

HARDWARE—The computer itself and its attachments, as opposed to the software programs that run it.

INPUT—A device that allows you to put information into the CPU of the computer, for example, the keyboard.

K—Kilobyte (approximately 1,000 bytes of information) used to indicate how much memory capacity a computer has, for example, 16K or 64K.

LOAD—A verb, meaning to feed a program into a computer. Also known as "booting it up."

MEMORY—Computer's capacity to store information, usually in Ks.

MICROCOMPUTER—Small, desk-sized computer, as opposed to "mainframe" (floor model) computers long used commercially.

MODEM—A device connecting the computer to the telephone line, so you can receive information from a distant data base, such as THE SOURCE.

(Continued on page 138)



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QUICK COOK

Mussels, pasta and peppers are mainstays of this meal

By MARTHA STEWART



Fresh, in-season ingredients, not overcooked, are fundamental to a good-tasting meal. In October, garden produce is still at its best. Tomatoes are ripe, red peppers abound and basil is prolific. Mussels are plump, and evenings are cool enough to enjoy this rich, yet light, pasta. Roast the peppers first, then prepare the mussels. Cook the fettuccine right before serving. Coffee ice cream or homemade espresso sorbet with a topping of Sambuca nicely finishes off the meal. Recipes serve 4.

Roasted Peppers

- 4 large red peppers (yellow peppers are excellent also)
- 1/2 cup good olive oil
- Salt and pepper to taste

1. Roast peppers on skewers over open gas flame until skins are black.
2. Place peppers in paper bag 10 minutes, then with fingers rub off skins.
3. Seed peppers and cut lengthwise into quarters.
4. Arrange on serving platter, sprinkle with olive oil and season with salt and pepper.

Mussels With Pesto

- 1/2 cup water
- 1/2 cup Dubonnet blanc, or vermouth
- 1 medium bunch fresh basil leaves, washed
- 32 mussels, beards removed and well scrubbed

Pesto sauce:

- 1/2 cup pine nuts
- 4 cloves garlic, peeled
- 1 teaspoon kosher salt
- 1/2 teaspoon freshly ground pepper
- 3 to 4 cups fresh basil leaves
- 1/4 pound fresh Parmesan cheese, grated
- 1/4 pound fresh Romano cheese, grated
- 1-1/2 to 2 cups olive oil

1. In saucepan, combine water and Dubonnet. Line a steamer with basil leaves. Arrange mussels on top, cover, bring to a boil and steam until mussels are open (4 to 6 minutes). Don't overcook or mussels will shrink.
2. Remove mussels from pan, break off top shells and arrange on baking sheet.
3. *To make pesto:* In food processor, grind all ingredients with 1/2 cup olive oil. Add remaining oil slowly and process until smooth and creamy.
4. Spoon small amount of pesto on top of each mussel.
5. Place in hot broiler and cook until mussels are glazed. Serve hot, 8 mussels per person.

(Continued on page 153)

HEATHER TAYLOR



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Continued from page 119

LEMON TARTLETS

- 24 pâte brisée tart shells *(see recipe below)*
- 1-1/2 teaspoons arrowroot
- 1/2 cup lemon juice
- 3 egg yolks
- 1/2 cup sugar

☐ In top of double boiler over simmering water, whisk arrowroot into lemon juice until thick. Warm mixture.

☐ In bowl, whisk yolks with sugar until mixture is smooth and lemon-colored. Add lemon juice mixture and stir.

☐ Return mixture to double boiler over simmering water and whisk 10 minutes or until thick. Set aside to cool.

☐ Whisk again and fill each shell with 1 teaspoon of mixture just before serving. Makes 24 tartlets.

PÂTE BRISÉE

- 2 cups flour
- 1/8 teaspoon salt
- 1/2 teaspoon sugar
- 12 tablespoons (1½ sticks) unsalted butter, chilled and cut into bits
- About 2 to 3 tablespoons ice water

☐ In medium bowl, place flour, salt, sugar and butter. Using electric mixer, mix about 8 minutes on low speed until mixture is consistency of fine cornmeal.

☐ Add up to 3 tablespoons water; pastry will pull away from sides of bowl and adhere to mixer—it will be very elastic.

☐ Remove pastry to lightly floured surface and shape into ball. Cover with waxed paper and refrigerate 30 to 45 minutes.

☐ Roll out dough ⅛ inch thick. Place tartlet molds upside down on pastry close to one another and gently roll over with rolling pin.

☐ Lift molds, line them with pastry and prick dough lightly with fork. Place tartlets on baking sheet and cook in preheated 425° oven 8 to 10 minutes or until edges are golden brown. Cool on wire rack before using.

ORANGE BRÛLÉE WITH JULIENNE OF ORANGE

- 8 large navel oranges

Grand Marnier sauce

- 12 egg yolks
- 1 cup sugar
- 1/4 cup Grand Marnier
- 1 quart (4 cups) heavy cream, scalded
- 1/4 cup orange zest grenadine *(see following recipe)*
- 1/4 cup chopped pistachios

☐ Peel oranges, remove pith and section (reserve zest). Refrigerate.

☐ *To make sauce:* Beat egg yolks until smooth and lemon-colored; add sugar.

☐ Place mixture in top of double boiler over simmering water and whisk, gradually adding Grand Marnier. As mixture thickens, add cream. When mixture coats whisk, remove from heat and reserve.

☐ Equally divide orange sections among plates. Pour sauce around oranges and sprinkle with orange zest grenadine.

☐ Place each plate under broiler 15 seconds, or long enough for cream to glaze. Sprinkle with pistachios and serve. Makes 12 servings.

ORANGE ZEST GRENADINE

- 18 navel oranges
- 1-1/2 cups sugar
- 1-1/2 cups grenadine syrup
- 1-1/2 cups cold water

☐ Using vegetable peeler, remove zest from oranges in long, wide strips and cut into needle-thin julienne.

☐ In heavy saucepan, combine sugar, grenadine and water and bring to a boil. Boil 5 minutes; fold in orange julienne and cook 5 minutes more, stirring with spoon. Yields 3 to 4 cups. (*Note:* use only julienne in recipes, not the syrup.)

FRESH-FRUIT SORBETS

Pear Sorbet

- 6 large ripe pears, peeled, cored and quartered
- 2 cups cold water
- Juice of 1 lemon
- 1/2 cup sugar (more or less depending on sweetness of pears)



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☐ Place pears in saucepan with water, lemon juice and sugar. (If necessary, add more water to cover.) Cover pears with a round of waxed paper to fit interior of pan and poach 8 minutes until they can be pierced with a paring knife. Cool pears in the liquid. Then strain, reserving liquid.

☐ In food processor, puree pears until smooth, adding reserved syrup to make a quart of mixture.

☐ Pour puree into container of sorbet machine and freeze according to manufacturer's directions. If using food processor, after pureeing fruits, freeze mixture in shallow pan. When frozen, cut into small cubes, return it to food processor and puree again, 2 cups at a time. Return puree to freezer about 1½ hours. Just before serving, puree mixture once again in food processor.

(*Note:* For peach sorbet, use 8 large ripe peaches, following the directions given in the recipe above—peel and pit peaches after poaching. For cantaloupe and honeydew sorbet, use 1 large ripe melon. Halve, scoop out seeds, remove skin and puree flesh.) Makes about one quart; serves 4 to 6.

FRESH FRUITS AND THREE SAUCES

Use any combination of fresh fruits, such as:
- Orange and grapefruit sections
- Whole strawberries with stems
- Raspberries
- Sliced plums
- Fresh pineapple, sliced extra thin
- Papaya, thinly sliced and sprinkled with its seeds
- Mango, thinly sliced

1/2 cup orange zest grenadine *(see recipe on page 130)*
Raspberry sauce *(see recipe below)*
Apricot sauce *(see recipe below)*
Caramel sauce *(see recipe below)*

☐ Arrange fruits on serving platter.

☐ Sprinkle fruits with orange zest grenadine and serve sauces separately. Makes 10 servings.

APRICOT SAUCE

1 cup apricot jam
2 ounces bourbon
1/4 cup water

☐ In heavy saucepan, bring jam, bourbon and water to boil over medium heat. When sauce begins to boil, remove from heat and strain.

CARAMEL SAUCE

1-1/2 cups sugar
About 1-1/3 cups water

☐ In heavy saucepan, heat sugar and ½ cup water over medium heat. Stir with wooden spoon only until sugar has dissolved. When sugar begins to turn golden, rotate pan to even color. (Caramel burns quickly so watch carefully.) When it turns amber, place pan in sink of cold water to cool. The caramel will become rock hard.

☐ When caramel is cool, return saucepan to heat and add remaining water, ⅓ cup at time. The sauce will liquefy and become a little darker. The sauce should flow in ribbons from a spoon; if too thick, add more water.

RASPBERRY SAUCE

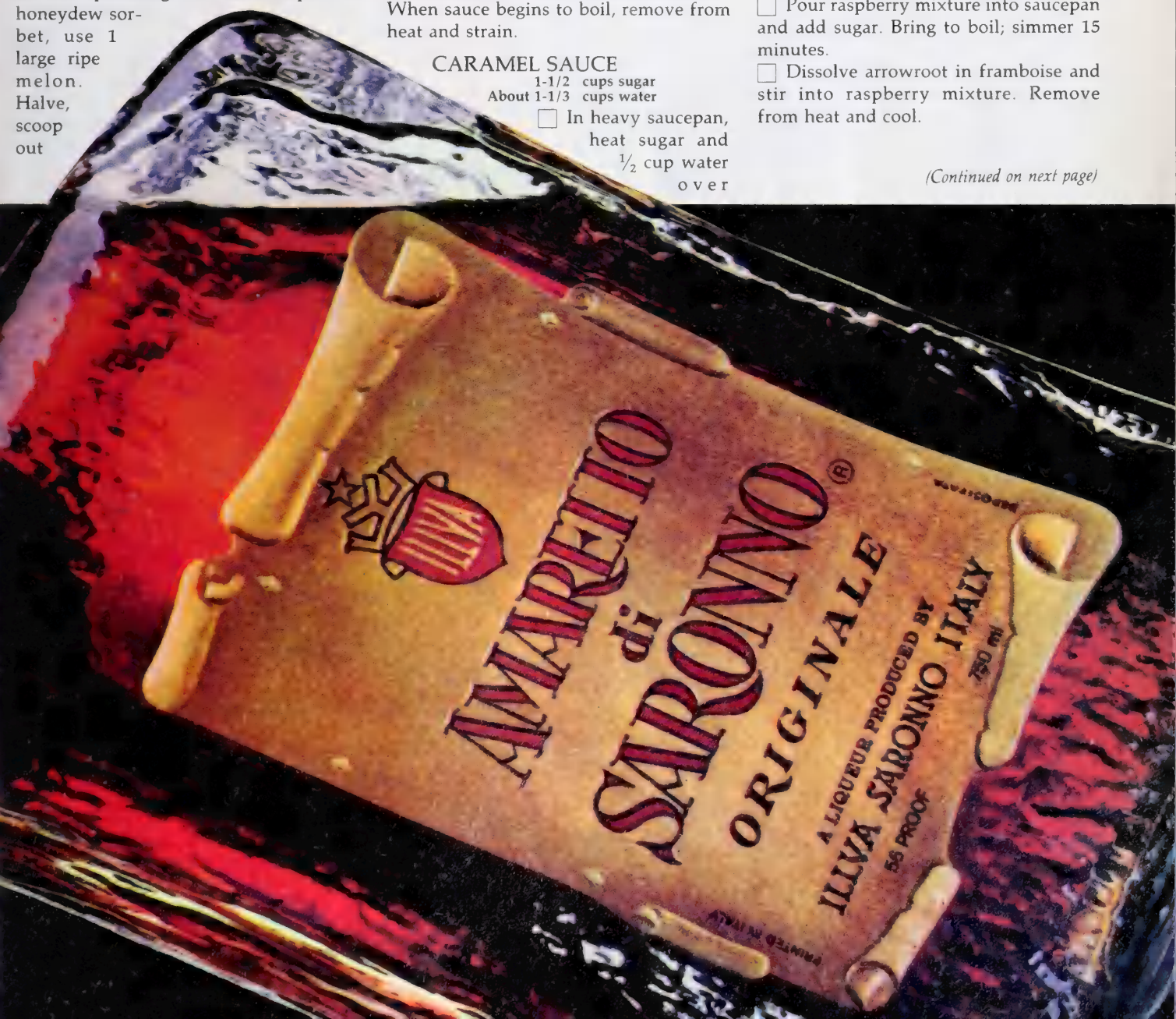
1 pint fresh raspberries
1/2 cup sugar
Juice of 1/2 lemon
1/2 teaspoon arrowroot
1/4 cup water
1 ounce framboise or kirsch liqueur

☐ Combine raspberries, lemon juice and water in food processor; puree until smooth. Strain through sieve to remove seeds.

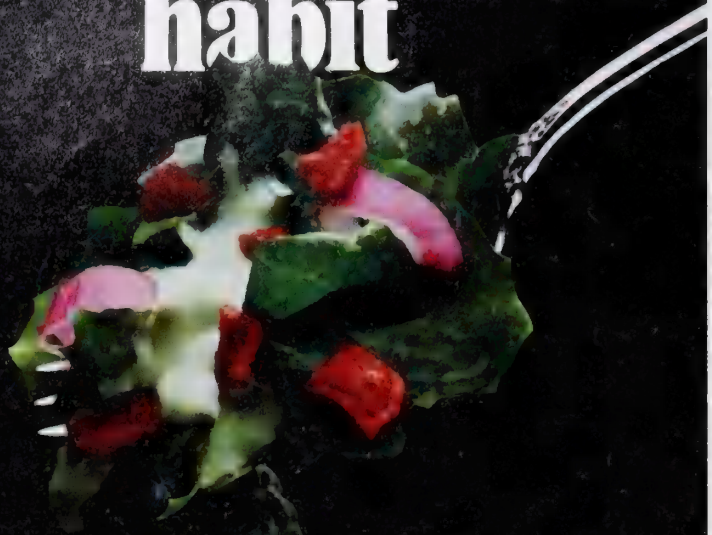
☐ Pour raspberry mixture into saucepan and add sugar. Bring to boil; simmer 15 minutes.

☐ Dissolve arrowroot in framboise and stir into raspberry mixture. Remove from heat and cool.

(Continued on next page)



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Continued from page 131

PRALINE SOUFFLÉ

Praline

- Vegetable oil
- 1/2 cup sugar
- 1/4 cup water
- 1/2 cup lightly chopped walnuts or pecans

Soufflé

- Unsalted butter (to butter soufflé dish)
- Sugar (to dust soufflé dish)
- 1-1/4 cups egg whites (about 8) at room temperature
- Pinch of salt
- 1/3 cup superfine sugar
- 1/8 teaspoon cream of tartar
- 1 pint (2 cups) heavy cream, whipped
- Raspberry sauce *(see recipe on page 131)*
- 1/2 pint fresh raspberries

☐ *To prepare praline:* Brush cookie sheet with oil and wipe off any excess with paper towel. In heavy saucepan, heat sugar with water over medium heat, stirring with wooden spoon only until sugar is dissolved. When sugar begins to turn golden, rotate the saucepan to ensure that color is uniform. (Caramel burns easily so watch carefully.) When it turns amber, fold in walnuts and immediately pour a thin layer of mixture onto cookie sheet. Cool completely.

☐ Break up praline and blend in food processor in two or three batches until it is reduced to a sandy powder. There should be about 1¼ cups. Reserve ½ cups; store remainder in sealed container—it will keep for weeks.

☐ *To make soufflé:* Preheat oven to 350°. Butter and sugar soufflé dish. Using mixer, beat egg whites with pinch of salt until frothy. Gradually beat in superfine sugar until whites form stiff peaks; add cream of tartar.

☐ Fold in reserved praline powder and pour mixture into soufflé dish. Place dish in roasting pan on middle shelf of oven and pour boiling water into pan until it reaches halfway up sides of dish.

☐ Bake 40 minutes or until knife inserted into middle comes out clean. Remove soufflé dish from water bath and place on cooling rack. Run a sharp knife carefully around sides of soufflé to loosen edges. Soufflé will collapse as it cools.

☐ When soufflé is cool, invert onto serving platter.

☐ Spoon whipped cream into pastry bag fitted with star tube. Remove dish and pipe cream around sides of soufflé to form a border high enough to hold a light coating of raspberry sauce on top. Pour in raspberry sauce and scatter fresh raspberries around plate. Makes 6 servings.

STRAWBERRY SOUFFLÉ

- 1 teaspoon unsalted butter
- Sugar (to dust soufflé dish)
- 1 pint strawberries
- 7 egg whites, at room temperature
- Pinch of salt
- 1/2 cup confectioners' sugar
- 3 to 4 tablespoons beer foam

Sauce

- 1/2 cup raspberry sauce (*see recipe on page 131*)
- 1/2 cup seeded strawberry puree
- 1/2 cup superfine sugar

☐ Preheat oven to 350°. Butter and dust soufflé dish. Also butter and dust foil collar and pin it around dish (it should reach 2 inches above rim).

☐ Puree strawberries in food processor. Strain through sieve to remove seeds.

☐ Whip egg whites with electric mixer, adding pinch of salt. Gradually add confectioners' sugar and continue to beat until whites form stiff peaks.

☐ Blend large spoonful of egg whites into 1 cup puree. Reserve remaining puree for sauce. Fold remaining whites and beer foam into strawberry mixture. Do not overblend. Pour mixture into soufflé dish and bake 20 to 25 minutes or until top is golden brown.

☐ Combine sauce ingredients and mix. Serve soufflé immediately on warmed plates, accompanied by sauce. Makes 4 servings. ■



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SMOKE DETECTOR SIGNALS:

What you need to know about alarm placement and maintenance

By SUSAN FROETSCHEL

This winter, as you sit by a cozy fireside or a warm wood-burning stove, is the time to consider investing in a smoke detector for your family's safety. Detectors have long been proven to save lives and homes from fire. And if you already have one? The National Bureau of Standards estimates that a family has only a 35 percent chance of escape within three minutes from the start of a fire. But with a detector on every level in the home, escape chances rise to 89 percent. If forgotten, not properly installed or not maintained, your detector loses effectiveness. Here is a guide to how much smoke-detector protection you may need.

HOW MANY AND WHERE

Where you put your detector(s) depends on the size and layout of your home and on the members of your family. Since most fires occur at night, it is wise to place your first as close as possible to the bedrooms. If the sleeping areas are not grouped together, put a detector in each area. Sleep with bedroom doors open so the alarm is easy to hear.

Consider all possible exits from the sleeping area. Usually there is a hallway or stairway and some windows. The detector should be placed between the bedrooms and the rest of the home. In multilevel homes, one should be on each level: at the top of each stairway and at the bottom of the basement stairway. The *best* protection, according to the National Fire Protection Association (NFPA), includes detectors in the living room, family room, utility room and every bedroom. Hallways longer than 40 feet should have a detector at both ends.

In an apartment, place one detector near the entranceway and another close to the sleeping area.

Detectors should be placed especially in the bedrooms of smokers, small children, the elderly or whoever has trouble moving about. Don't place detectors in kitchens because ordinary cooking fumes will create false alarms. Likewise, don't put them near furnaces, fireplaces or wood-burning stoves. (But, never assume that an alarm is false until you carefully check your home.)

WALL PLACEMENT

The U.S. Consumer Product Safety Commission recommends placing detectors on the ceiling at least 12 inches away from all corners, keeping detectors away from children and also taking advantage of the fact that most smoke rises. Do not put

(Continued on page 136)



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SMOKE DETECTORS

Continued from page 134

them within 12 inches of corners because air circulation is poor there and smoke may not reach the detector.

Moving air will also prevent smoke from reaching a detector, so avoid placing units near heating vents or air conditioners. Also, do not put the detector on a ceiling colder or warmer than the rest of the room—a thermal barrier cuts smoke off from the detector. For rooms with such a thermal problem, place detector on the wall, 12 inches below ceiling and away from corners.

TWO TYPES OF DETECTORS

Ionization detectors depend on a minute radiation source that turns the air inside the detector into an electrical conductor. When smoke particles enter, they interrupt the air flow and trigger the alarm. These units are best for fast fires. The radiation in ionization detectors is very slight, but the Consumer Product Safety Commission advises that you keep all units out of children's hands. Dispose of old or unwanted ionization detectors at your local fire department or the manufacturer.

Photoelectric detectors contain a small lamp and light-sensitive photoelectric cell. When smoke enters, it reflects light from the lamp; the cell detects the light and triggers the alarm. These units are more sensitive to slow, smoldering fires, such as a cigarette burning in upholstery.

How to decide which you should buy? Both fast and slow fires can occur in any home, so the best way to prevent both types of fires is to install both types of detectors. The response delay of a photoelectric detector to a fast fire is only a few seconds. Ionization detectors' response to smoldering fires is a bit longer. Ideally, one of each type should be at every level of a home.

HOW DETECTORS ARE POWERED

You can find both photoelectric or ionization units powered by either batteries or electric current.

Electric current: The installation of these units can be complicated. With plug-in varieties, the cord may look unattractive if not hidden, or a convenient outlet may not be near the best location. Sometimes it is necessary to install a special outlet, or an electrician can wire the detector directly to household wiring without a plug. Some models can be wired so that when one detector gives an alarm, the others throughout the house also go off. Such wiring provides early warning pf a basement fire to those asleep in bedrooms.

One danger of electric detectors, though rare, is that they become inoperable in a power failure, such as during a storm or even a fire, when flames damage circuits attached to the detector. Some brands do contain stand-by batteries.

Battery: These smoke detectors are simple to install. You can usually attach them to the ceiling with screws, expansion fasteners or the like. Batteries usually last a year. When they do wear out, most detectors have a signal, such as a soft, occasional beep or a tiny flag to let you know it is time to insert a new battery. And since batteries are not always 100 percent reliable, make sure you buy a detector that warns about battery replacement.

SHOP AROUND

Once you've decided what kinds of detectors you want and how many, you'll discover a wide selection. Look for the following features:

- Detectors should be tested and certified by Underwriters Laboratories or Factory Mutual Research.
- Instructions should be clear and precise. They should not only suggest how to install the unit but provide tips on where to put it, how often to test and how to maintain.
- Decide whether installation is easy enough for you to try or whether you will need help from a friend or an electrician. Do not let the detector lie around in a box if you find you cannot put it up.
- Make sure detectors clearly signal when batteries should be replaced.
- Listen to the alarm before you buy—make sure it is loud enough to wake you. All family members should be aware of the sound.

TAKE CARE OF YOUR DETECTOR

To be effective, smoke detectors do require attention. If you take care of them, they'll be ready when needed. Test your detector every four weeks—or after any absence greater than a week—by using *real* smoke. For ionization brands, let a candle flame burn; for photoelectric, extinguish candle and let smoke drift. The alarm should go off within 30 seconds; after waving the smoke away, the alarm should stop. The testing buttons on many detectors

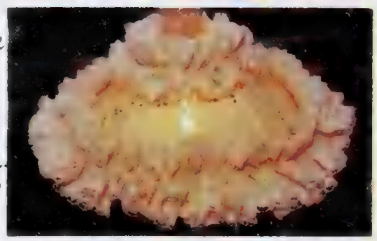
(Continued on page 138)


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SMOKE DETECTORS

Continued from page 136

only check the battery or alarm, not the unit's smoke sensitivity.

Once a detector gives the low-power warning, replace the batteries or lamps (photoelectric only) at once. Change batteries once a year even if there is no warning—warning devices can fail. Always keep extra batteries and lamps on hand.

Detectors should be carefully vacuumed about every two weeks to remove any dust that has clogged the smoke-sensing openings. Handle the detector only when it is being tested or cleaned. False alarms will only waste its power.

Your smoke detector's work is finished once it warns your family about a fire. The rest is up to you—by learning how to prevent fires and by designing a family escape plan that you practice together periodically. For more information about fire prevention and escape plans, contact your local fire department or send 50¢ to the National Fire Protection Association, Batterymarch Park, Quincy, MA 02269.■

COMPUTERS

Continued from page 124

OUTPUT—A device that allows you to receive information from the computer, usually the screen or printer.

PERIPHERALS—Auxiliary input and output devices that attach to the computer itself.

PRINTER—Peripheral device somewhat like a typewriter that gives a hard copy of the information.

PROGRAM—Same as *software*: the commands that make the computer function.

PULL UP—To bring information stored in the computer's memory onto the screen so you can read it.

RAM—Random Access Memory, memory you can use to run programs you buy or create yourself.

ROM—Read-Only Memory, the set of operating instructions that comes built into a computer to allow it to function.

SOFTWARE—Same as *program.*

WORD PROCESSOR—A program that allows you to manipulate text matter on the screen and, with a printer, to produce a letter-perfect copy.■

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GARDEN GUIDE

OCTOBER: Plant dormant poppies and peonies now for June blossoms year after year

By KEN DRUSE

A visit to the garden center last summer led to an interesting discovery. The rising demand for herbaceous perennials, plants that die to the ground each fall and return in the spring, was met by an ample supply of flowering-size plants. Many gardeners have rediscovered these dependable long-living plants. The initial cost seems high, especially when compared with a flat of annuals, but these plants last for years and multiply each season to provide more garden color for less money in the long run. Some perennials should be planted not in the spring but now, in October.

THE EMPRESS AND THE ARISTOCRAT

The Oriental poppy, *Papaver orientale,* and the peony are easy-to-grow perennials that are best planted when they're dormant, poppies in early October, peonies up to November in zone six.

Oriental poppies have the largest flowers of all the poppy types. They can be as wide as 10 inches rising above 2½-to-3-foot plants. They bloom in June in colors ranging from white to pink to orange to red, in shades such as watermelon or mahogany, and some have black centers.



Oriental poppy, the largest of all poppies, blooms in a rainbow of colors.

Poppies are "plant 'em and forget 'em" plants. They resent coddling and need never be divided. In fact, they often *don't* survive relocation. They prefer a deep loamy, fast-draining soil.

The dormant roots should be planted so that the crown—the place where the stem meets the roots—is three inches below the soil surface. Water generously after planting and mulch the first season to prevent the plants from heaving. After that, they need only minimal care.

Peonies are wonderful herbaceous perennials for nearly all gardens. The shrubby plants grow quickly in spring and bloom in June with huge single or double flowers in white, pink, red, even striped, or singles with yellow centers. They are extremely hardy—able to withstand temperatures down to minus 35 degrees Fahrenheit—and will grow everywhere but the hottest southern states. They live for years—some plants are known to be over 100 years old. They attract few pests (the familiar ants that roam the flower buds are harmless). Add to these qualities the fact that cut they are beautiful and long-lasting, and you can see why they are garden favorites.

There is one trick to peony culture. Peonies *must* be set so that the "eyes," the pointy pink buds from which the next season's plants will grow, are no less than one inch and no more than two inches below the soil surface. Peonies appreciate a rich soil with organic matter and bone meal.

Care is minimal. Poppy and peony plants may need staking. And in wet springs, peonies may need a dusting with fungicide, such as benomyl or Captan. Remove seed pods from plants after they bloom in order to save strength for next year's flowers.

Sources for poppies and peonies are White Flower Farm, Litchfield, CT 06759; catalog subscriptions, $5.00 deductible from first order. Wayside Gardens, Hodges, SC 29695; catalog, $2.00, free after order of more than $10.00. Gilbert H. Wild & Son, Inc., 581 Joplin St., Sarcoxie, MO 64836; catalog, $2.00 (day lilies, iris, peonies only). ■

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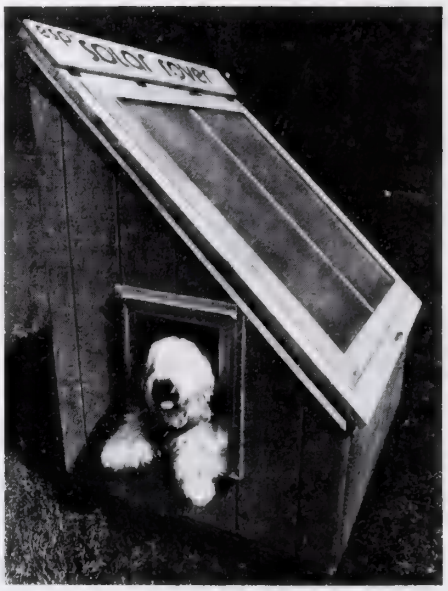
AT HOME WITH PETS

A properly made doghouse satisfies a dog's territorial needs

By MORDECAI SIEGAL

A Fido on the roof means you have a doghouse with a sun deck. It's a lucky dog that can climb onto the sloped, flat roof of his house and snooze the afternoon away. The outdoor dog with a house of his own is happier than you may realize. To a dog, a house is not a home—it is territory.

All dogs have been genetically organized to claim territory, establish status within their pack (or family) and defend that territory. Territory refers to the place an animal regularly inhabits. It is an extension of himself and therefore equated with survival. Most animals need to designate territory in order to protect their food supply and feel secure from enemies. Although domestic dogs no longer have this need, instinct demands this behavior. Since *territoriality* is stronger in some dogs than in others, one will attack the mailman while another will be laid back when a stranger enters the premises. It is a question of degree.



This doghouse was originally developed as a prototype for larger solar energy units.

John H. Sheally, II

Giving the outdoor dog his own house is a fine idea. It satisfies that inherent need for territory, *exclusive* territory where a dog can hang his leash and call a place his own. It's not very different for humans, is it?

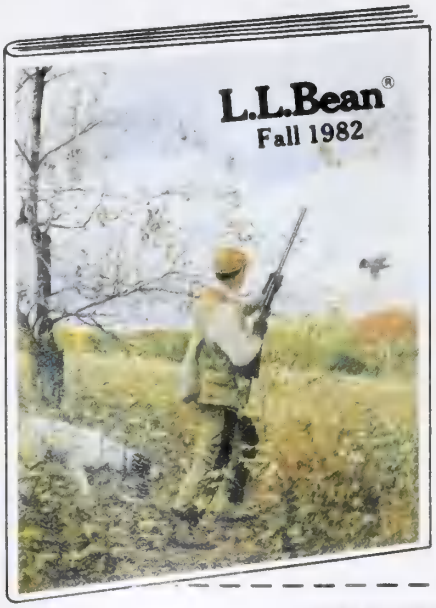
Designs for doghouses are available in many of the handyman-type magazines, as well as from the Gaines booklet *Single Dog House* (free of charge), Gaines Booklets, PO Box 1007, Kankakee, IL 60901, and from the American Humane Association's pamphlet, *Care of the Outdoor Dog* (send 25¢ to American Humane, 9725 E. Hampden Ave., Denver, CO 80231).

When building a doghouse, please consider the following points for health and kindness. Dogs who reside outdoors require draft-free, watertight shelter of the proper size. Do not build too large. A doghouse is for sleep and rest and not for play. It should be no more than 12 inches longer and three inches higher than the standing dog, since the animal cannot produce enough body heat to warm a house that is too big.

Exterior plywood is suitable building material, the thickness depending on the climate in which the house is to be used. Insulation between double walls and floors gives greater comfort in hot and cold weather. Treat the wood with a weather-resistant finisher. Place a removable wooden panel part way across the inside area, in back of the door to provide a snug inner room in winter. Remove it in summer for better air circulation. The floor should be raised six inches off the ground and covered with suitable bedding. Cedar shavings are very good, as they control parasites as well as help the animal retain its skin oils. Dry, shredded newspaper is also acceptable if it is changed daily. Do not use rugs, towels or any other material that holds moisture.

(Continued on page 144)

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AT HOME WITH PETS

Continued from page 142

Add a door sill, three inches or higher, to reduce drafts. Grown dogs can become conditioned to cold weather but not drafts. Attach hinges on one side of the roof to facilitate washing and sweeping inside. Have it sloped and extended beyond the body of the house to provide a shaded area.

If you decide to purchase a doghouse, there are several fine options. Canine Castles offers hygenically clean, one-piece molded doghouses in four sizes, two styles and five colors. Surfaces are smooth, parasite resistant and bitter-tasting to discourage the dog from chewing on them. Prices range from $50 to $170 depending upon the size and model. An optional swinging door may be purchased separately. These doghouses are highly recommended. Write to Canine Castles Co., PO Box 1059, Brownwood, TX 76801 or call toll-free (800) 351-1363.

Nature Woodcrafts cat and doghouses are made of plywood and roofed with mineral-surfaced shingles. Weatherproofed, it comes with easy-to-read assembly instructions. Write to: Nature Woodcrafts, 59 Fountain St., Framingham, MA 01701.

For under $1,000 your pampered pooch can enjoy the modern comforts of solar energy with Solar Rover doghouses. These ecology-efficient canine quarters are offered by Solar One, Ltd., 2644 Barrett St., Virginia Beach, VA 23452. Although the Solar Rover was created by company president Lee Cohen to stimulate interest in larger solar energy construction, it received national attention. This luxurious doghouse is the ultimate in pads for pets.

Even the indoor dog needs a home-within-his-home for a sense of territory. You can purchase an indoor doghouse made of polypropylene that is durable yet lightweight. Called the Chalet Doghouse, this take-apart, put-together beauty is built in two sizes and three colors. The small size costs $39.99 and the larger is $49.99. The company also offers the Chalet Pet Carrier, which can serve as an indoor doghouse as well and costs $19.99. Write to Fremont Die Consumer Products, PO Box 8, Fremont, OH 43420. It is the last word on the subject.■

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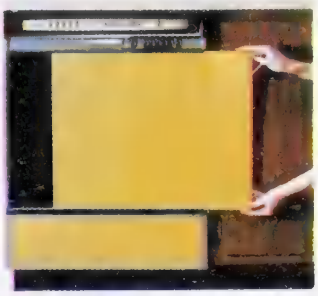
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...100's	TAR mg./cig.	NICOTINE mg./cig.
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
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Continued from page 105

no longer a product a person can buy at any lumberyard in western Wisconsin. "No call for it," they say. One young salesman remembered, however, that his ailing father had a cache of oak flooring in his attic. It had been gathering dust there for 30 years. We grabbed it, despite its discoloration and random lengths no greater than three feet. The family contractor hand-sanded each piece as the rough carpenter laid the new living room floor. It is beautiful.

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Yet time does fly, doesn't it? And there was some mention made at the dinner table just recently of what a really interesting place Finland is.■

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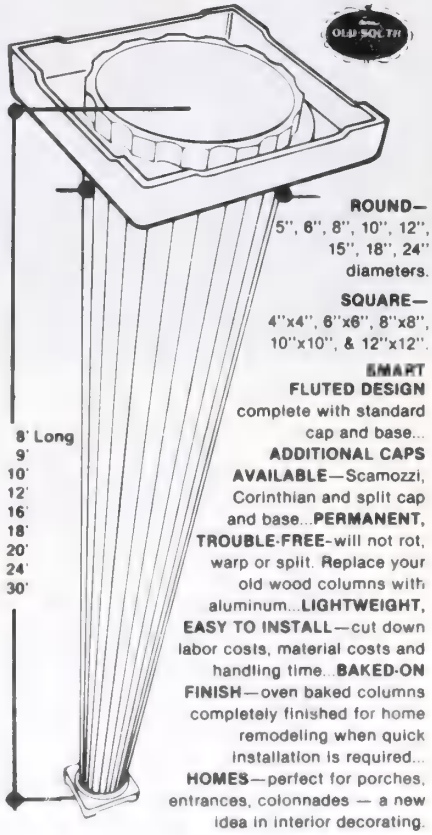
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4. Lifestyle Bathrooms: New 16-page tabloid with bath and powder room design ideas and the latest in plumbing fixtures and fittings. Includes European-inspired suites, pedestal lavatories and a complete line of whirlpools. **American Standard, $1.**

BEDDING

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8. Living With the Sun: A 40-page color brochure explaining the planning, construction and operation of passive solar design. Homes throughout the United States serve as examples of passive solar design operating in a variety of climates and geographical locations. **PPG Industries, Inc., $1.**

9. Window and Gliding Door Answer Book: This 24-page, full-color booklet contains special sections on window planning, energy, remodeling and replacement. Includes application photographs and full descriptions of beautiful wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows. **Andersen Corp., free.**

10. Energy-Saving, Low-Maintenance Windows and sliding glass patio doors: Helpful information on types of windows and how to place them is included in this 16-page, illustrated booklet. Also features interior wood folding doors. **Pella/Rolscreen Co., free.**

11. Tips on Wood Finishing: A comprehensive 22-page booklet includes numerous tips that save time and trouble for do-it-yourselfers. Information ranges from how to apply a preservative stain to a house, to restoring the finish of a priceless antique. A chart showing full range of both interior and exterior colors is available, along with the name of your nearest dealer. **Miniwax Co., free.**

CURTAINS, DRAPERIES, FABRICS AND LINENS

12. Windows Beautiful, Volume VII: An authoritative guide to window treatments contains 148 full-color pages of room settings. Explains how to select a good design and how to buy it wisely or make it easily. Includes energy-saving information on all types of windows. **Kirsch Co., $2.50.**

13. Del Mar Softlight Shades: Crisply pleated fabric shades in a wide choice of decorator colors. Choose semitransparent for view or closed weaves for privacy. Use alone or to complement draperies. Energy-efficient solarized fabrics have R-factors from 2.0 to 2.4. **Del Mar Window Coverings, free.**

14. From D. Porthault: Magnificent, 80-page color catalog shows the latest creations in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliqués and prints, as well as matching china. **D. Porthault, $2.50.**

15. Indispensable "How to Sew Draperies" Book: Full of ideas, instructions, step-by-step diagrams and helpful hints, this booklet will help even a beginner get professional-looking results. Includes swatches of Triblend's open-weave and Barrier-look fabrics. **Triblend Mills, 50¢.**

16. Levolor: Glamorize, dramatize, beautify any interior with Levolor horizontal and vertical blinds and woven shades. 28 idea-filled, colorful pages inspire an exciting new outlook. All about how to change any window from dull to dramatic. Plus a 16-page Designer Section. **Levolor Lorentzen Inc., $1.**

CARPETS AND OTHER FLOORCOVERINGS

17. Decorating Organizer File: A shopper's portfolio, with consumer information. This handy file is a carry-all for decorating samples. Includes a decorating fact sheet, a flooring glossary, two "room planners," a 16-page color booklet filled with decorator looks, plus useful product information and literature. **Congoleum, $1.50.**

18. India Handmade Carpets: A full-color, biggest-ever booklet of Oriental carpets from India. More than 50 magnificent designs photographed in full color with complete information on color and sizes. Plus pages of ingenious decorative settings and tips on how to select an Oriental carpet. **Pande, Cameron & Co. of New York, Inc., $5.**

DECORATING IDEAS

19. Let's Live Color: With 36-pages of economical, easy-to-use ideas from decorating experts, this booklet from Tru-Test® Paints shows you how clever color planning enhances your home, plus offers tips for professional results when you paint-it-yourself. **True Value Hardware Stores, free.**

20. Vertical Imagination: 36-page brochure filled with colorful photographs showing the use of vertical blinds to enhance room decor and conserve energy. Only LouverDrape offers 300 louver choices. Now offering LouverMatic® remote control for your blinds from any place in the room. **LouverDrape Inc., $1.**

21. National Directory of Valuable Free Gifts and Things for People Who Are Decorating, Remodeling or Building: How and where to write for hundreds of free gifts, samples, plans, ideas, handbooks, aids, magazines, layouts and much more. Weiss & **Daughters, $1.99.**

22. National Directory of Free Full-Color, Wall-Size Travel Posters and Prints From All Over the World to Decorate With: How and where to get hundreds of beautiful posters free—to decorate any room instantly! A quick and easy way to decorate for free. **Weiss & Daughters, $1.99.**

DECORATIVE ACCESSORIES

23. Howard Miller Brochure of Antique Adaptations and Grandfather Clocks: Shows a complete selection of the finest in grandfather and wall clocks in a broad variety of styles, prices, including adaptations of classic American originals. **Howard Miller Clock Co., free.**

24. When You Want Excitement, Not Just Furniture: Occasional furniture by Gordon's. An attractive color brochure shows Oriental, contemporary, traditional, French and Italian style tables and curio cabinets. **Gordon's Inc., $2.**

25. Ridgeway's "Book of Clocks": Features color photographs of more than 60 floor, wall and mantel clocks in different designs and finishes. Includes illustrated decorating ideas, a description of the art of making a Ridgeway, clock history and terminology. **Ridgeway Clocks Div., Gravely Furniture Co., $3.**

26. GMK-Fancher's Connoisseur Clocks: Attractive color brochure showing connoisseur quality floor clocks. Twenty-three models including Victoria "Registered Limited Edition." Veneers and solids in cherry, oak and mahogany. Hand-painted chinoiserie available. **GMK-Fancher Clock Co., $2.**

FOOD, WINE AND SPIRITS

27. A Little Imagination and Stouffer's: A colorful, 32-page booklet shows how to use Stouffer's entrées and side dishes to make Welsh Bread Bowl, Quiche Lorraine, Apple Fritters and 60 other delicious dishes. **Stouffer's, 50¢.**

28. National Directory of Valuable Free Cookbooks and Free Things for Your Kitchen and Dining Room: How and where to write for hundreds of free cookbooks, samples, gifts, recipes, recipe cards, aids, diet recipes and free things of all kinds. **Weiss & Daughters, $1.99.**

FURNITURE

29. Drexel's Famous Furniture Designs: Series of brochures illustrating best-selling Drexel collections. Each booklet is a guide for selecting furniture for your bedroom, dining room and living room. Handy room-planning kit is included. **Drexel Furniture, $3.**

30. The Best-Selling Collection of Heritage: Series of brochures illustrating best-selling Heritage Collections. Each booklet is a guide for selecting furniture for your bedroom, dining room and living room. Handy room-planning kit is included. **Heritage Furniture, $2.**

31. Lane—Furniture for the Good Life: This 48-page color catalog features dining and bedroom furniture; occasional tables; many unique accent pieces and famous Lane Love Chest. **The Lane Co., $3.50.**

32. Imaginative Interior Design Ideas: To complement traditional and Early American decors. Included is a guide to the Clayton Marcus "At Home With America" furniture collections, beautifully presented in this full-color, 48-page booklet. **Clayton Marcus Co., $3.**

33. The Habersham Plantation Workbook: Contains all of the beautifully handcrafted work of our furniture, plus a glossary of helpful definitions for collectors. Nearly 100 full-color pages. **Habersham Plantation Corp., $8.50.**

34. Beautiful Rattan by McGuire: Full-color 36-page booklet features the classic collection of premier quality rattan designs. Also shows designs from McGuire's Special Collections of bamboo tables, Oriental hardwood, redwood, willow, new teak and palasan. **The McGuire Co., $3.**

35. Aston Court: A selected collection of 18th-century English adaptations, primarily of the Georgian period (1714-1795). The mixture of rare woods, finishes, inlays and carvings give these designs the look of rare antiques. Aston Court offers bedroom and occasional furniture, plus several dining tables and chairs. **Henredon Furniture Ind., Inc., $3.**

36. Lasting Treasures From La Barge: Mirrors, tables, screens, lamps and accessories from the United States as well as around the world are shown in two full-color brochures. **La Barge, free.**

37. 18th-Century English and American Designs in Mahogany are featured in this catalog from Baker Furniture. The elegance of mahogany veneers selected for their unusual figuring and texture is reflected in these outstanding examples of fine 18th-century original designs. **Baker Furniture, $3.**

38. Thomasville's "Country" Catalog: This stunning 28-page catalog features over 50 full-color photographs of "Country," Thomasville's smart country contemporary in a variety of attractive room settings. Reviewing this handsome layout, you'll not only be impressed with "Country's" light, casual color and styling, you'll also pick up smart new decorating ideas for your home. **Thomasville Furniture Industries Inc., $2.**

39. Enduring Designs in Fine Solid Woods: Booklet illustrates manufacturer's production methods and displays several collections: English, Oriental, French and Victorian. **Davis Cabinet Co., $2.**

(Continued on next page)

BOOKLETS

Continued from page 149

40. **Declaration I, Craftmanship Tells:** Stunning full-color photographic collection of this most untraditional line of traditional, occasional and case piece furniture. Exquisitely crafted Colonial, Queen Anne, Windsor and Chippendale styles have been grouped in a fascinating variety. This beautiful 36-page catalog features Nichols & Stone craftspeople in their own working environment conveyed through an oil-painting style. **Nichols & Stone, $5.**

41. **Johnson Wax's Furniture Care Booklet:** Outlines the basics of proper furniture care. It defines characteristics of different wood and nonwood surfaces and explains care and products needed for their upkeep. **S.C. Johnson & Son, Inc., free.**

GARDENING AND OUTDOOR LIVING

42. **Wrought-Iron Furniture—Indoors and Out:** Color brochure features traditional and contemporary lines of fine furniture designed for casual comfort. Choose from a variety of frame colors, woven vinyls and designer fabrics. Plant stands, baker's racks, corner shelves and etagères are also available. **Lyon-Shaw, Inc., $2.**

43. **Beauty Complements Utility:** This 34-page, full-color booklet is an excellent source for information on Brown Jordan's line of leisure home furnishings. Photographs include complete settings and individual product shots. **Brown Jordan, free.**

44. **Woodard Wrought-Iron Furniture:** Full-color brochure on one of the many groups of Woodard wrought-iron furniture. **Lee L. Woodard Sons Inc., $1.**

HEATING AND AIR CONDITIONING

45. **Home Humidification and Air Conditioning:** Booklets explain the importance of indoor wintertime relative humidity as well as describe common household pollutants and how to control them efficiently with a new type of air cleaner. Also includes energy-saving opportunities. **Research Products Corp., free.**

46. **CasaBlanca Catalog:** CasaBlanca® strives to make its fans not only the most beautiful in the world, but also the most beautifully engineered. So don't let imitations fool you. Only genuine CasaBlanca fans are the world's finest . . . by design. Full-color catalog. **CasaBlanca, free.**

47. **Homestead Ceiling Fans:** Innovations in ceiling fans are highlighted in the full-color brochure featuring the famous Whisperfan™ and totally new Fairwind™ models. Elegant brochure demonstrates why "People see Homestead's energy efficient, innovative, ceiling fans in a different light." American made. **Homestead Products, 10¢.**

KITCHEN PLANNING EQUIPMENT AND ACCESSORIES

48. **Elegance in Home Refrigeration:** Full-color folder presents a selection of built-in refrigerators and freezers with side and door panels in the material of your choice to fit your custom decor. **Sub-Zero Freezer Co., Inc., free.**

49. **Appliances for the Homeowner:** Easy to read, full-color, 28-page booklet helps the homeowner when buying any major appliance. Describes the methods of determining which models are best buys. **White-Westinghouse Appliance Co., 50¢.**

50. **Keep It Cool With Frigidaire:** This colorful booklet features the full line of freestanding appliances; specifications and dimensions included. **Frigidaire, $1.**

51. **German Kitchen and Bath Cabinetry:** A new, 130-page-plus, full-color, definitive source to what's new in quality kitchen and bath designs. The catalog shows hundreds of color examples of award-winning designs from one of Europe's oldest and most prestigious manufacturers. Ideas for kitchens, baths, utility rooms, dining areas and unique room divider walls. Available are over 60 styles in woods and laminates, and 450 accessory features and storage innovations. Name of nearest showroom is also included. **Poggenpohl, $5.50.**

52. **Elkay Booklet of Kitchen Ideas:** It's all here in this factual, colorful booklet of the style-setting line of Elkay stainless-steel sinks, faucets and other water system products. **Elkay Mfg. Co., 50¢.**

53. **Fashion Kitchens:** Beautiful kitchens, cabinet styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co., $6.**

54. **Amana Dream Kitchen** presents the complete line of famous Amana appliances for the homeowner, builder and remodeler. Describes Amana Radarange microwave ovens, wall ovens, refrigerators, freezers, room air conditioners and compactors. **Amana, 35¢.**

55. **Energy-Saving Appliances:** Brochure describes Energy Saver V dishwasher line, which heats its own hot water in every complete cycle and uses less energy, time and water than the previous Energy Saver line. Also covers time-saving trash compactors, dispensers, mixers and coffee mills. **KitchenAid® Div., Hobart Corp., 50¢.**

56. **Ruppman's Helpful Hints:** New 24-page booklet gives you helpful hints on buying cooking appliances, kitchen layout tips, energy-saving ideas. **Ruppman Marketing Services, $1.**

MAIL ORDER

57. **American Express:** We have traveled across the country and around the world to assemble this Expressly Yours® holiday gift collection. You'll find exciting personal products for yourself and unusual and memorable gifts for someone special. **American Express, free.**

58. **The Metropolitan Museum of Art:** 116 pages of unusual presents produced by the Museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of Christmas cards. **Metropolitan Museum, $1.**

SILVER, CHINA AND CRYSTAL

59. **More Than a Little Continental:** Villeroy & Boch china and crystal are presented in a major, full-color folio collection. Unquestionably European, it's the look most found in the fashionable households of France, Belgium and Germany. **Villeroy & Boch, 50¢.**

60. **Waterford Crystal:** That's all you need to say. Booklet illustrates the styles available in this beautiful Irish lead crystal. **Waterford Crystal, free.**

61. **Aynsley Bone China:** All-color booklet illustrates the china that the Queen of England chose for herself. **Waterford Crystal, free.**

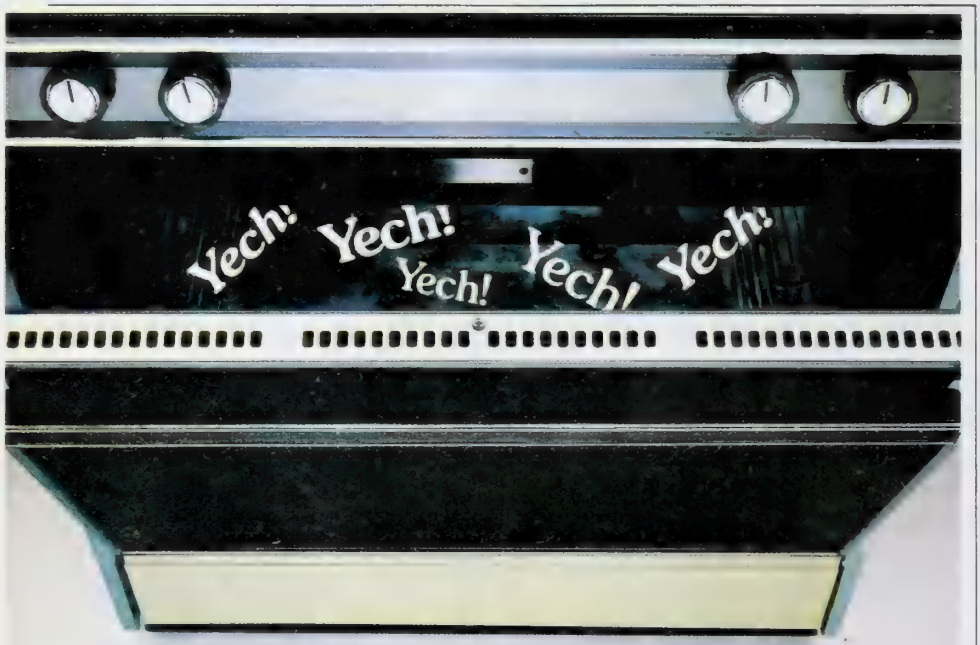
62. **Add the Sparkle of Jewels to Your Table With Cristallerie Zwiesel:** Created by third- and fourth-generation glass cutters, these fine pieces have been gracing tables of the world since 1870. New color brochure shows all of the "jewels." **Cristallerie Zwiesel, 25¢.**

63. **Classics in Limoges China** from Haviland and Co. Booklet illustrates selected designs that will lend elegance and grace to any table, on any occasion. **Haviland and Co., $1.**

64. **Baccarat—The Crystal of Kings:** Five-portfolio package has a brochure of crystal stemware and color brochures of Ceraleine-Raynaud Limoges china dinnerware and gifts, a folder of fine Ercuis silver flatware and a pamphlet of distinctive pewter tableware. **Baccarat Inc., $1.25.**

65. **French Elegance and Provencial Charm:** Exquisite crystal gift and stemware from Lalique and St. Louis. Haviland and Parlon Limoges porcelain dinnerware, and Louis Lourioux flameproof porcelain oven- and dinnerware. **Jacques Jugeat, $1.**

(Continued on page 153)



Tappan self-cleaning gas ranges shut the door on oven grease and grime forever.



A Tappan gas range cleans itself automatically. Flick a lever and baked-on messes disappear. Almost every part comes off for quick cleaning. From spillover bowls to oven rack glides. Even tough spills clean up easily because our top lifts and locks.

So go ahead, cook up a storm. It's easy with features like a convenient waist-high broiler and quick pre-heat setting. And, this energy-efficient Tappan range will use 50% less gas than Tappan ranges with pilots.

Tappan self-cleaning gas ranges. They open the door to beautiful cooking. And beautiful savings. Because gas will remain America's best energy buy.

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Tappan Appliances, Mansfield, Ohio 44901

If you live beyond gas company lines, call your local LP dealer

Gas: The future belongs to the efficient.

American Gas Association © 198

Grace your home with the beauty of this art collection...

DOLL THIMBLES OF THE WORLD



A unique collection of 12 porcelain thimbles featuring traditional doll portraits from lands around the world.



Thimble shown actual size of approximately 1⅛" high.



Thimble collections have become a popular and sought-after interior home decor item. And "Doll Thimbles of the World" is one of the most distinctive you'll find anywhere. Think how you can use it to add an unusual and striking accent of beauty to your home.

Each of the thimbles captures features, hair styles and headdress of the country it represents, all delicately sculptured to re-create the charm of antique dolls. You'll delight to soft, rich colors, individually hand-painted and glowing with the underlying warmth of fine bisque porcelain.

An outstanding display to enhance the overall scheme of your home design. You'll enjoy its wonderful charm . . . and the admiration of guests to your home. And just think what a wonderful legacy it will make for your children someday in the future!

Strictly limited to an edition of just 10,000 sets worldwide. Chances are you won't see it in the homes of others, but they'll see and envy it in yours.

Send no money. We'll bill you for one thimble per month at just $15 each, plus shipping and handling, payable before shipment.

Satisfaction Guaranteed. If not completely delighted with your first doll thimble, simply return it for a full refund.

This custom-designed hardwood rack for wall or table top display will be sent after the second shipment, and is yours at no extra charge.

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Avoid disappointment. Subscribe now. Fill out and return the coupon today!

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SEND NO MONEY NOW
Doll Thimbles of the World Collection
A limited edition of 10,000

☐ **YES!** Enter my subscription for "Doll Thimbles of the World" collection. My guaranteed price for each thimble is just $15* plus $1.36 shipping and handling per shipment. I understand I will be billed for one thimble per month until the set of 12 thimbles is complete. **I need send no money now.** I risk nothing. If not satisfied with my first thimble, I may return it within 15 days for a full refund.

☐ Ms. ☐ Miss
☐ Mrs. ☐ Mr. _____
(Please print name clearly)

Address _____

City _____

State _____ Zip _____

*Minnesota residents add 5% (75¢) sales tax for each thimble.

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CONNOISSEUR

has moved to America with Thomas Hoving as its Editor-in-Chief

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BOOKLETS

Continued from page 150

66. History and Popular Bridal Patterns of Royal Worcester's oven-to-table porcelain dinnerware and cookware. Fine China dinnerware: Spode Fine Bone, Fine Stone, Imperial Earthenware dinnerware and Spode Imperial Cookware. **Royal Worcester Spode, Inc., $1.**

67. Treasures From Around the World: Kosta Boda offers a portfolio of booklets illustrating not only their Swedish crystal, but also Rorstrand, Portmeirion and Hornsea dinnerware and Gense stainless steel. **Kosta Boda, $1.**

68. Silver Matching Service: Walter Drake's Silver Exchange has the most complete stock of active, inactive and obsolete sterling and silver plate you'll find anywhere. Catalog pictures 1,400 patterns. **Walter Drake Silver Exchange, 25¢.**

69. All in Good Taste: A special Spiegel Catalog for cooks. With Asta cookware, elegant Piilivuyt dishes, food preparation from Cuisinart, Simac ice cream machines—just some of what we've cooked up in this new catalog. **Spiegel, $2.**

70. The Dinnerware of Presidents and Kings, Lenox China. Full-color booklet shows both contemporary and traditional patterns with serving pieces. Also features bar crystal ideas. **Lenox China, free.**

71. Fall Selections From Tiffany's: A new 57-page, full-color catalog of gift ideas, featuring collections of jewelry, sterling, china, crystal, watches and much more, all by Tiffany's designers. **Tiffany & Co., $1.**

72. iittala Crystal: Ideas for table settings and instructions for selecting the appropriate glasses for different beverages—this helpful information and more in these full-color booklets on the morning, noon and night crystal. **iittala, USA 50¢.**

73. Beautiful Hand-Decorated Porcelain and Stoneware: Bing & Grondahl's new 16-page booklet is a complete guide to their new dinnerware. Additional brochure describes sea gull pattern gift line. **Bing & Grondahl, both $1.**

74. Superb Stainless Flatware: The finest 18/10 (8) stainless-steel flatware is shown in a new pamphlet from WMG-Fraser's, which offer 26 applause-winning flatware patterns. **WMF-Fraser's, free.**

75. Come Dine With Kings: Royal Copenhagen Porcelain and Georg Jensen Denmark cordially invite you to experience opulent table settings that grace the royal dining halls of Europe. Folio illustrates luxurious appointments also included, full color, Figurine Collection Booklet. **Royal Copenhagen Porcelain, 50¢.**

TRAVEL

76. The Legendary Delta Queen and the Lavish Mississippi Queen: Gracious hospitality, rollicking steamboatin' entertainment and outstanding cuisine. Two- to 14-night cruises on the Mississippi and Ohio rivers departing New Orleans, St. Louis, St. Paul, Pittsburgh and Cincinnati. **Delta Queen Steamboat Co., free.**

77. Royal Caribbean Cruises: Brochure has all the details on booking one of our seven-, 10-, 11-, or 14-day Caribbean cruises. Royal Caribbean's three ships, Song of Norway, Nordic Prince and Sun Viking will soon be joined by our New Song of America. Find out more about the cruise line voted the best by members of the "World Ocean and Cruise Line Society." **Royal Caribbean Cruises, free.**

78. Kiawah Island: 10 miles of secluded beach, golf including a new Nickolaus course, tennis, gourmet dining and more at a resort village by the sea, 21 miles from historic Charleston. **Kiawah Island Company, free.**

MISCELLANEOUS

79. Maytag Encyclopedia of Home Laundry: This practical reference for homes and schools contains material on energy conservation, fibers, fabric finishes and stain and spot removal. Also included is information about home laundry planning and features available on laundry equipment. **The Maytag Company, $1.25.**

80. Tupperware Home Parties: Send for catalog listing free-loan film programs for group meetings. Produced by Tupperware, Educational Services' films address important nutritional topics including dieting and healthy eating. Includes color 16mm movies and leader's guide with tips for planning entire program. **Tupperware Home Parties, free.**■

QUICK COOK

Continued from page 128

Three-Cheese Fettuccine

- 4 tablespoons unsalted butter
- 4 large ripe tomatoes, peeled, seeded and chopped
- 2 cups heavy cream
- 3 branches fresh rosemary
- Pinch of saffron (optional)
- 1/2 cup grated fontina cheese
- 1/4 cup grated pecorino cheese
- 1/4-1/2 cup grated Parmesan cheese
- 1-1/2 pounds fresh fettuccine (tomato or egg)
- Salt and pepper to taste

1. *To prepare sauce:* In large skillet, melt butter. Add tomatoes and stir over medium heat until soft.
2. Add cream, rosemary and saffron, raise heat and boil 5 minutes.
3. Reduce heat, add cheeses and stir until cheese melts. Keep warm over very low heat.
4. Cook pasta in large pot of boiling water 4 to 5 minutes. Drain well. Add sauce to hot pasta and season with salt and pepper.■



PRODUCT INFORMATION

(R)—Retail Store
(T)—Trade only
(MO)—Mail Order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

CORRECTION:
In our Architectural Details story (HB, August) we incorrectly credited Evelyn Croton Architectural Antiques. They deal and sell *only* architectural antiques, *not* reproductions, and specialize in antique corbels. Evelyn Croton Architectural Antiques (T), 51 Eastwood Ln., Valley Stream, NY 11581; (516) 791-4703.

MARKETPLACE: VERSATILE FURNITURE

● *Page 21:* **1. Table,** 28½ inches high—Otto Gerdau (M), 82 Wall St., New York 10005. **2. Nadia shelving,** 38 by 26 by 11 inches—Conran's (R), 160 E. 54th St., New York 10022. **3. Table,** 30 inches in diameter, **chairs**—Pottery Barn (R), 117 E. 59th St., New York 10022. **4. Tea wagon,** 25 inches high—Workbench (R), 470 Park Ave. S., New York 10016. **5. The Countess Sofain 18-07,** canvas duck with innerspring mattress, 32½ inches wide—Jensen-Lewis (R), 89 Seventh Ave., New York 10011. **6. Butterfly chair/sleeper** of solid foam in colors, fabrics, prints, 22 by 78 by 6 inches; **double bed,** 53 by 78 by 6 inches—Sherwood Corp. (M), Box 519, Spring City, TN 37381, at Macy's (R), Herald Square, New York 10001. **7. Army cot with galvanized steel hinges**—Manhattan Ad Hoc (R), 842 Lexington Ave., New York 10021. **8. Table,** South American hardwood, 49 by 33½ inches closed, leaves 19 by 33 inches long, 87 inches open—Otto Gerdau (M).

● *Page 22:* **1. Butterfly stools** with detachable and washable canvas, one pound—Manhattan Ad Hoc (R), 842 Lexington Ave., New York 10021. **2. Drop leaf table/desk,** South American hardwood, 48 by 36 by 1 inch thick top open—Otto Gerdau (M), 82 Wall St., New York 10005. **3. Tri-oak table,** coffee table height, 16 inches—Smith Wood Parts (M), Division Brodhead-Garrett, Box 619, Como, MS 38619. **Striped porcelain mugs,** red/white, blue/white, green/white, $3.25 each; **barn white plates,** $4.75 each, four-piece place setting, $11.50—Pottery Barn (R), 117 E. 59th St., New York 10022. **Victorian porcelain candlesticks,** 5½ inches high, $7.95 each; **taverna red stainless-steel flatware** with plastic handles, five-piece set, $10.50—Conran's (R), 160 E. 54th St., New York 10022. **4. Slide-top cart,** hardrock maple, 33 by 34 by 18 inches—J. & D. Brauner (M), 298 Bowery, New York 10012. **5. Futons**—Shinera (R), 481 Columbus Ave., New York 10024. **6. Crib/settee,** 54½ by 30 by 32 inches—Workbench (R), 470 Park Ave. S., New York 10016. **7. Colortech tray tables with white legs,** 23½ by 24 by 17½ inches—Conran's (R), 160 E. 54th St., New York 10022.

CLASSIC AMERICAN DECORATING

● *Cover, pages 71 and 72:* **Designer**—Jimmy Potucek, 330 E. 54th St., New York 10022. **Deacon's bench** #10-6025, 47½ by 21 by 34 inches high; **gateleg drop leaf table** #18-9005, 44 by 16½ by 28¼ inches high leaves down, 44 inches round leaves open; **ladderback side chair** #19-6301, 20 by 22 by 40 inches high; **ladderback armchair** #19-6301A, 23 by 23 by 40 inches high; **Harvest table** #19-9305, 66 by 22 by 29 inches high closed; 66 by 42 by 29 inches high open; **Queen Anne chair** #20-7517, 32 by 21 by 45 inches upholstered in Ethan Allen #77533, 54 inches wide, Tan Grade G, 59 percent rayon, 41 percent cotton—Ethan Allen (M), Ethan Allen Dr., Danbury CT 06810 and available through 380 Ethan Allen Galleries throughout the United States. **Baskets**—Gordon Foster (R & T), 1326-A Third Ave., New York 10021. **Brass lamps,** 21 inches high—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Late-19th-century painting** by Felix Ziem, 26 inches high by 38 inches wide—Hammer Galleries (R), 33 W. 57th St., New York 10022.

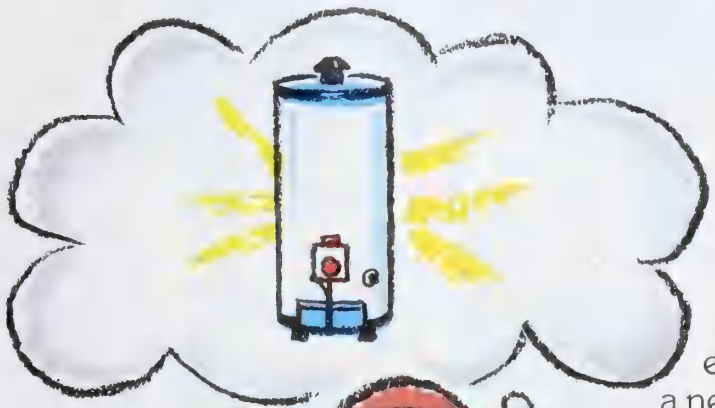
● *Pages 72 and 73:* **Secretary top** #11-9224, 36 by 10 by 46 inches high; **secretary** #11-9223, 36½ by 19 by 41 inches wide; **roll-arm Lawson love seat** #20-7152, 55 by 36 by 32 inches high; **two Queen Anne armchairs** #20-7405, 26 by 28 by 43 inches high; **Pembroke tea table** #11-8204, 30 by 18½ by 26 inches high; **Martha Washington chair** #20-7602, 28 by 30 by 43 inches high—Ethan Allen (M), Ethan Allen Dr., Danbury CT 06810. **Grosgrain trim on curtains**—Hyman Hendler & Sons (R & T), 67 W. 38th St., New York 10001. **Curtain fabric** #34M4718, 48 inches wide—Waverly, 939 Third Ave., New York 10022. **Rochelle #26580-54 fabric** on armchair, 100 percent cotton in celadon from Belgium; **Roselle #51213 fabric** on Queen Anne armchairs, 52 percent rayon, 48 percent cotton in sky blue; **yellow table skirt fabric** #13370-54—Schumacher (T), 939 Third Ave., New York 10022. **Sutton fabric** #165 in color C on love seat—Cyrus Clark Co. (T), 267 Fifth Ave., New York 10016. **Pink fabric #69465 on ottoman**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Madagascar sisal rug,** 100 percent African sisal in Androka—Merida Meridian (M), 405 E. Hiawatha Blvd., Syracuse, NY 13208. **Black Chinese leather trunk** #7163, 23¼ inches in diameter by 35 inches high—Charles R. Gracie (T), 979 Third Ave., New York 10022. **Folding Fire screen,** 28 inches high; antique Georgian **brass andirons,** 18 inches high—Wm. H. Jackson (R & T), 3 E. 47th St., New York 10017. **Gilt tole chandelier**—Marvin Alexander (T), 315 E. 62nd St., New York 10021. C. 1890-1910 **Irish mirror over love seat,** 28 by 22 inches wide; **Regency convex mirror; Regency plant stand,** 28 inches high by 16½ inches in diameter, **yellow tole dish on table**—W.H. Potts (T), 979 Third Ave., New York 10022. **Israeli olive branch basket; celadon and black bowls; small African baskets; green majolica plate**—Gordon Foster (R & T), 1326-A Third Ave., New York 10022. **Blue and white Portuguese ginger jars,** 15 inches high; **19th-century Chinese painting on glass; 18th-century mirrored sconces,** 13½ inches high; **three-tiered white and brown basket,** 17½ inches in diameter, 28 inches high—John Rosselli (T), 255 E. 72nd St., New York 10021.

● *Pages 74 and 75:* **Ivy stand #11-3001,** 42 inches high, top, 9-inch diameter; **Georgian Court breakfront base** #14-6026, 66 by 18½ by 30 inches high, **top** #14-6229, 67 by 19 by 60 inches high; **lowboy** #18-9001, 39½ by 21½ by 32 inches high—Ethan Allen (M), Ethan Allen Dr., Danbury, CT 06810. **Gilded Oriental mirror**—John Rosselli (T), 255 E. 72nd St., New York 10021. **All baskets, coral-colored bowl**—Gordon Foster (R & T), 1326-A Third Ave., New York 10022. **Paisley shawl**—Betty Flood, Kinderhook Antiques Center (R), Rt. 9H, Kinderhook, NY 12106. **Antique books**—L.E. Gobrecht, Kinderhook Antiques Center (R), Rt. 9H, Kinderhook, NY 12106. **Shaker box of potpourri**—Prestige Place, available at major department stores across the U.S. **Black chinoiserie box**—Rose Cumming (T), 232 E. 59th St., New York 10022. **Roll-arm Lawson sofa** #20-7156, 89 by 36 by 32 inches high; **roll-arm Lawson club chair** #20-7151, 33 by 36 by 32 inches high; **ottoman** #20-7759, 26 by 32 by 18 inches high; **Chippendale wing chair** #20-7403-5, 33 by 34 by 44 inches high, upholstered in Ethan Allen leather V6611; **Chippendale armchair** #11-6060A, 26½ by 38½ inches high; **round end table,** 28 inch diameter, 26 inches high; **gateleg extension table** #18-6813, 24 by 44 by 29 inches high closed and 60 by 44 by 29 inches high open; **tripod tea table** #11-8203, 30 inch diameter, 28 inches high; **butler's tray table** #11-8009, 42 by 30 by 17 inches high, **Pharmacy lamp** #09-2080 extends 36 to 51 inches high—Ethan Allen (M), Ethan Allen Dr., Danbury, CT 06810. **Bell System Country Squire telephone**—available at Phone Centers. **Fabric on club chair**—Cyrus Clark (T), 267 Fifth Ave., New York 10016. **Shell curtain fabric** #34M4718-48, 52 percent cotton, 31 percent rayon, 17 percent flax—Waverly (T), 939 Third Ave., New York 10022. **Grosgrain curtain trim**—Hyman Hendler & Sons (R & T), 67 W. 38th St., New York 10018. **Thai**

(Continued on page 156)



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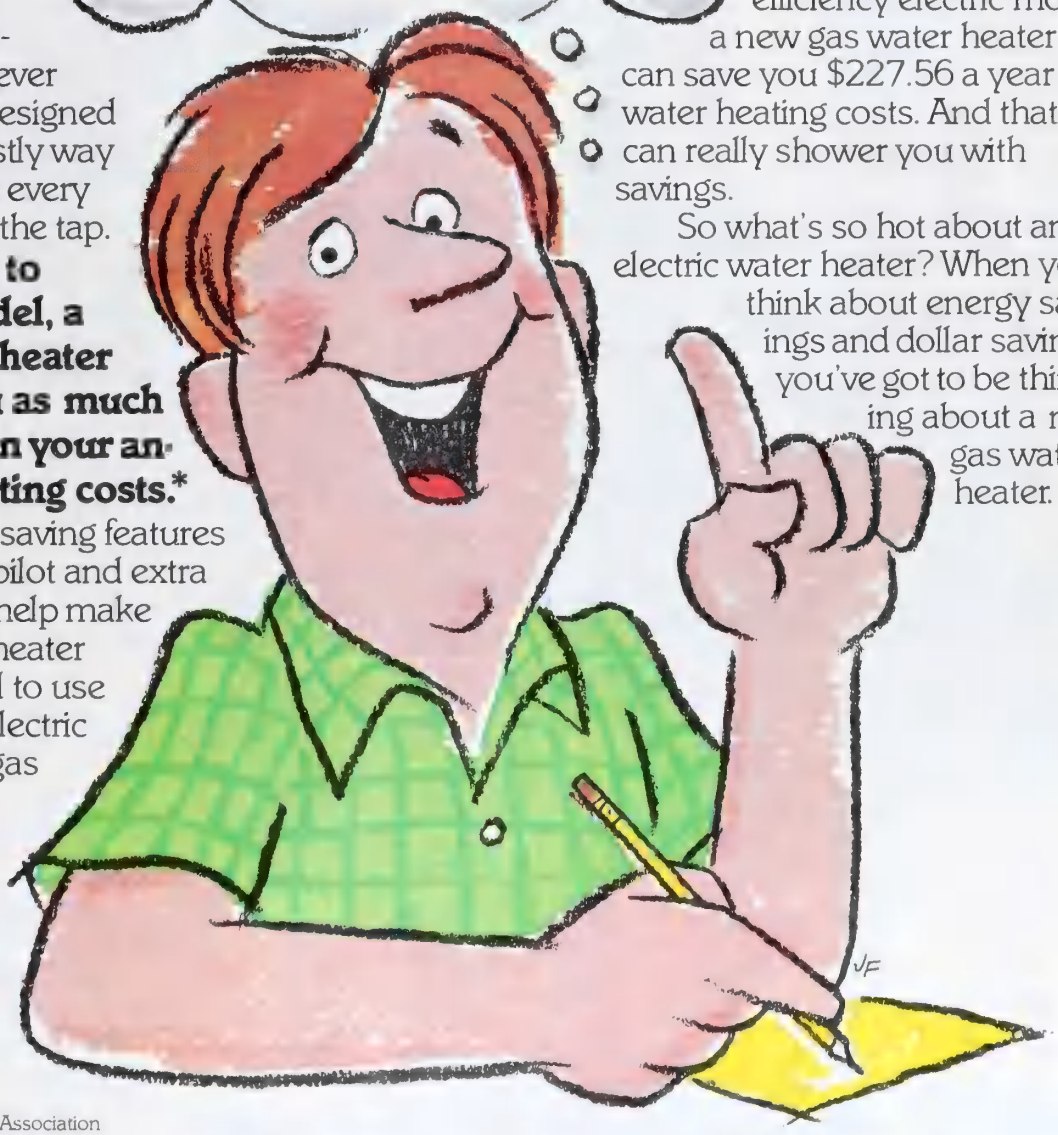
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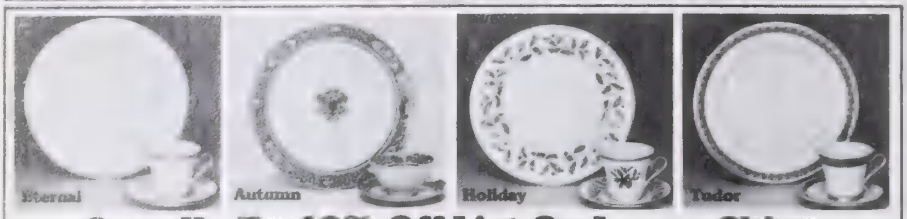
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PRODUCT INFORMATION

Continued from page 154

silk on pillows—Far Eastern Fabrics (T), 171 Madison Ave., New York 10016. **Fine Persian Tabriz carpet**—Doris Leslie Blau Gallery (R & T), 15 E. 57th St., New York 10022. **19th-century painting** by Jacob Vos—Hammer Galleries (R), 33 W. 57th St., New York 10019. **All lamps and brass wall sconces with candleholders, African wood carved shield sculpture,** 25 inch diameter—John Rosselli (T), 255 E. 72nd St., New York 10021. **Anglo-Chinese late-18th-century leather screen,** 72½ by 86 inches wide—Charles R. Gracie (T), 979 Third Ave., New York 10022. **Majolica plate, dark brown cachepot,** 9½ inch diameter by 9 inches high—Gordon Foster (R & T), 1326-A Third Ave., New York 10022. **All ficus trees**—King Exotic Plants (R), 774 Sixth Ave., New York 10010.

● *Page 76:* **8 Duncan Phyfe armchairs** #11-6210A, 22½ inches wide, 33½ inches high; **silver chest** #11-6005, 23 by 13 by 38 inches high; **hexagonal table stand** #11-3016; **writing desk** #19-9303, 40 by 22 by 36¼ inches high—Ethan Allen (M), Ethan Allen Dr., Danbury, CT 06810. **Gold Rhine Castle #645415 fabric** on chair seats, 100 percent cotton; **Highlights #60M18 curtain fabric and underskirt,** 21 to 54 inches wide in ivory, 100 percent cotton—Waverly, 979 Third Ave., New York 10022. **Grosgrain curtain trim**—Hyman Hendler & Sons (R & T), 67 W. 38th St., New York 10018. **C. 1820 tole plate warmer**—W.H. Potts Antiques (T), 979 Third Ave., New York 10022. **Blue and white charger; blue and white jar with arabesque design,** 14 inches high; **blue bracket,** 14 by 12 inches; **Chinese mirror,** 6½ feet by 33 inches wide; **blue and white plates; blue and white candlesticks,** 20½ inches high; **blue and white cylinder vases,** 11 inches high; **brass candlelabras** with grapes and wheat sheafs—John Rosselli (T), 225 E. 72nd St., NY 10021. **Empire bronze candlesticks,** 13 inches high; **chandelier, small lamp,** 13½ inches high—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Balloon wine glasses, bubble glasses**—Pottery Barn (R), 117 E. 59th St., New York 10022. **Williamsburg and Queen Anne sterling silver place settings**—The Stieff Co. (M), 800 Wyman Park Dr., Baltimore 21211. **Antique basket**—Gordon Foster (R & T), 1326-A Third Ave., New York 10022. **Floor**—sanded by Toivo Maunu, 2580 Reno Rd., Castleton, NY 12033

● *Page 77:* **Sideboard buffet** #19-6317, 60 by 16 by 33 inches high; **open hutch top,** 62 by 9¼ by 49 inches high; **brass spiral candlesticks** #42-1110, 10 inches high; **polished brass chamberstick** #42-1133, 6 by 3½ inches high—Ethan Allen (M), Ethan Allen Dr., Danbury, CT 06810. **Rajah Paisley #3806C wallpaper** in cinnamon—Schumacher (T), 979 Third Ave., New York 10022. **Bell System Americana Edition Circa 1882 telephone**—available at Phone Centers. **Stoneware bowl, woven basket tray**—Gordon Foster (R & T), 1326-A Third Ave., New York 10022. **Blue and white plates**—John Rosselli (T), 255 E. 72nd St., 10021. **Blue and white hexagonal cachepots**—Marvin Alexander, 315 E. 62nd St., New York 10021. **Antique tools**—Chanticleer (R), Rt. 9, Kinderhook, NY 12106.

● *Page 78:* **Poster bed** #11-5632, 82 inches high available in four sizes: 4 feet 6 inches, 5 feet, 6 feet, 6 feet 6 inches; **canopy frame** #11-5989; **three-drawer accent writing table** #14-9514, 32 by 18 by 39½ inches high; **highboy** #18-9000, 37½ by 21½ by 69 inches high; **skirted wing chair** #20-7208, 31 by 34 by 44 inches high; **tufted back chair** #20-7083, 32 by 32 by 31 inches high; **ottoman for tufted chair** #20-7759, 26 by 32 by 18 inches high—Ethan Allen (M), Ethan Allen Dr., Danbury, CT 06810. Country Stitchery #51140 **fabric for bed coverlet,** 41 percent cotton, 37 percent rayon, 22 percent olefin; Cosmitique #86316-48 **silk curtain fabric;** Rosewood Marie-Adele **cotton fabric on Fireside chair;** Ashes of Roses #84771-54 Granada Twill, 60 percent cotton, 40 percent rayon **fabric on tufted back chair and ottoman**—Schumacher (T), 979 Third Ave., New York 10022. Regent Cloth #645001-54 **cotton fabric in cream for bed canopy, side panels, dust ruffle; Blizzard #3982G wallcovering,** Wallpaper International Printworks in Ecru/Rosedust—Waverly, 979 Third Ave., New York 10022. Brown/Gold/Black/Jaspe Border CB #81 **wallpaper trim**—Clarence House (T), 40 E. 57th St., New York 10022. **Bed hangings and coverlet**—Harold Rudin Interiors (T),

753 Ninth Ave., New York 10019. **Trim #11307 B-1 on curtains**—Conso Products (T), 261 Fifth Ave., Suite 503, New York 10016. **Bed linens**—D. Porthault (R), 57 E. 57th St., New York 10022. **Mohair throw**—Woolworks (R), 838 Madison Ave., New York 10021. **Hungarian braid rug #854**—Stark Carpets (T), 979 Third Ave., New York 10022. **19th-century cachepots, lamp**—Marvin Alexander (T), 315 E. 62nd St., New York 10021. **Folding fire screen**—Wm. H. Jackson (R & T), 3 E. 47th St., New York 10017. **Sony KU 9400 TV**—Liberty Music (R), 450 Madison Ave., New York 10022. **Stained Shaker box of potpourri,** $6.50 to $14—Prestige Place (M), at major department stores. **Yellow bowl, African basket, Israeli olive twig basket**—Gordon Foster (R & T), 1326-A Third Ave., New York 10022.

● *Page 79:* **Rosedale white wooden bench, chairs**—Chattahoochee Makers (R), 517 E. Paces Ferry Rd., Atlanta 30305. **Antique square wicker table, napkins, antique pillows with lace**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Willow plate, china tea setting, antique white teapot**—Early Eccentric (R), Claudia Kingsley, Rt. 66, Malden Bridge, NY 12115. **Woven basket tray**—Gordon Foster (R & T), 1326-A Third Ave., New York 10022.

● *Throughout:* **Paint**—Sherwin Williams Co. (M), 101 Prospect Ave. NW, Cleveland, OH 44115, available at local stores and dealers. **Flowers**—Wendover Farms (R), Old Chatham, NY 12136.

LOVE AFFAIR WITH AN OLD BARN

● *Pages 80 to 87:* **Architect**—Frank Hollenbeck A.I.A., 64 Main St., East Hampton, NY 11937. **Building contractor**—Georgetown Builders, 46 Newton Ln., East Hampton, NY 11937.

● *Pages 80 and 81:* **Connecticut console,** 45 by 18 by 30 inches high; **pine welsh sideboard**—Thomasville Furniture (M), Thomasville, NC 27360. **Pine bench, blue and white china**—Pheasant Antiques (R), Montauk Hwy., Wainscott, NY 11975. **Rocking horse, chest, pine rocker**—Richard Camp Antiques (R), Montauk Hwy., Wainscott, NY 11975. **Antique quilt pillows**—Wendy's Fabrics (R), Water Mill, NY 11976. **Linen velvet on upholstered seating pieces**—Kirk-Brummel (T), 979 Third Ave., New York 10022; **seating**—Keller-Williams (T), 979 Third Ave., New York 10022.

● *Pages 82 and 83:* **Daybed/love seat** with gathered skirt in Aspen/Forest fabric—Upholstery Systems (M), 105 S. Oxford St., Claremont, NC 28610. **Fiddleback armchair, dining table, chairs, Barrington hunt board**—Thomasville Furniture (M), Thomasville, NC 27360. **Twig furniture**—Added Oomph (M), High Point, NC 27261. **Crock table lamp in corn**—Alsy Manufacturing (T), 15 E. 26th St., New York 10010.

● *Page 84:* **Sutherland double gateleg table,** 68 by 30 inches high; **fiddleback armchair, fiddleback side chair,** 42 inches high, rush seat; **Vermont pewter cupboard,** 33 by 15 by 76 inches high, cranberry finish; **Sutherland gateleg table (background),** 30 by 28 by 25 inches high open, 12 by 18 by 25 inches closed—Thomasville Furniture (M), Thomasville, NC 27360. Quimper French **hand-painted dinnerware**—Foreign Advisory Service (M), Princess Anne, MD 21853. **Ascot stainless-steel flatware** by Larry Lazlo—Mikasa (M), 25 Enterprise Ave., Secaucus, NJ 07094. **Early American antique crystal glassware**—Lenox Crystal (M), Mt. Pleasant, PA 15666. **Antique lace runner**—Rank & Co. (R), 16 Newton Ln., East Hampton, NY 11937. **Linen napkins**—Tabletopping at Henri Bendel (R), 10 W. 57th St., New York 10019.

● *Page 85:* **Glacier floor tiles,** and **Wheat tiles for countertop,** both Primitive Encore Line—American Olean Tile (M), Div. National Gypsum, Lansdale, PA 19446. Olde Hampshire **kitchen cabinets**—Carroll Industries (M), Conway, NH 03818. **Windows, doors**—Andersen (M), Bayport, MA 55003. **Sutherland gateleg table,** 30 by 28 by 25 inches high—Thomasville Furniture (M), Thomasville, NC 27360. Le Creuset Rouge **teakettle**—Schiller and Asmus (M), 1525 Merchandise Mart, Chicago 60654. Quimper French hand-painted **serving dishes, covered casserole**—Foreign Advisory Service (M), Princess Anne, MD 21853. **Antique accessories**—Quilt Gallery (R), Bridgehampton, NY 11932. **Antique linen napkins and runner**—Rank & Co. (R), 16 Newton Ln., East Hampton, NY 11937. **Ascot stainless-steel flatware** by Larry Lazlo—Mikasa (M), 25 Enterprise Ave., Secaucus, NJ 07094.

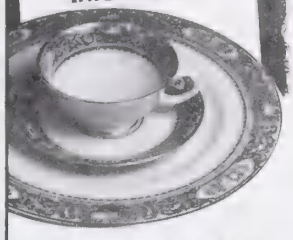
● *Page 86:* Bridal Lace 200 cale **sheets, dust ruffle, pillowcases, pillow shams** by Laura Ashley—Burlington (M), 1345 Sixth Ave., New York 10105. **Double**

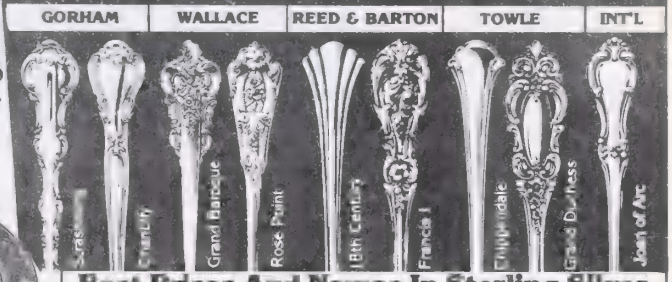
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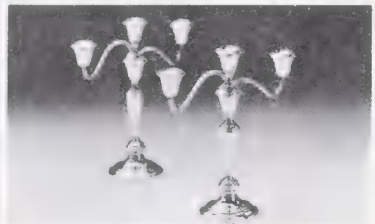
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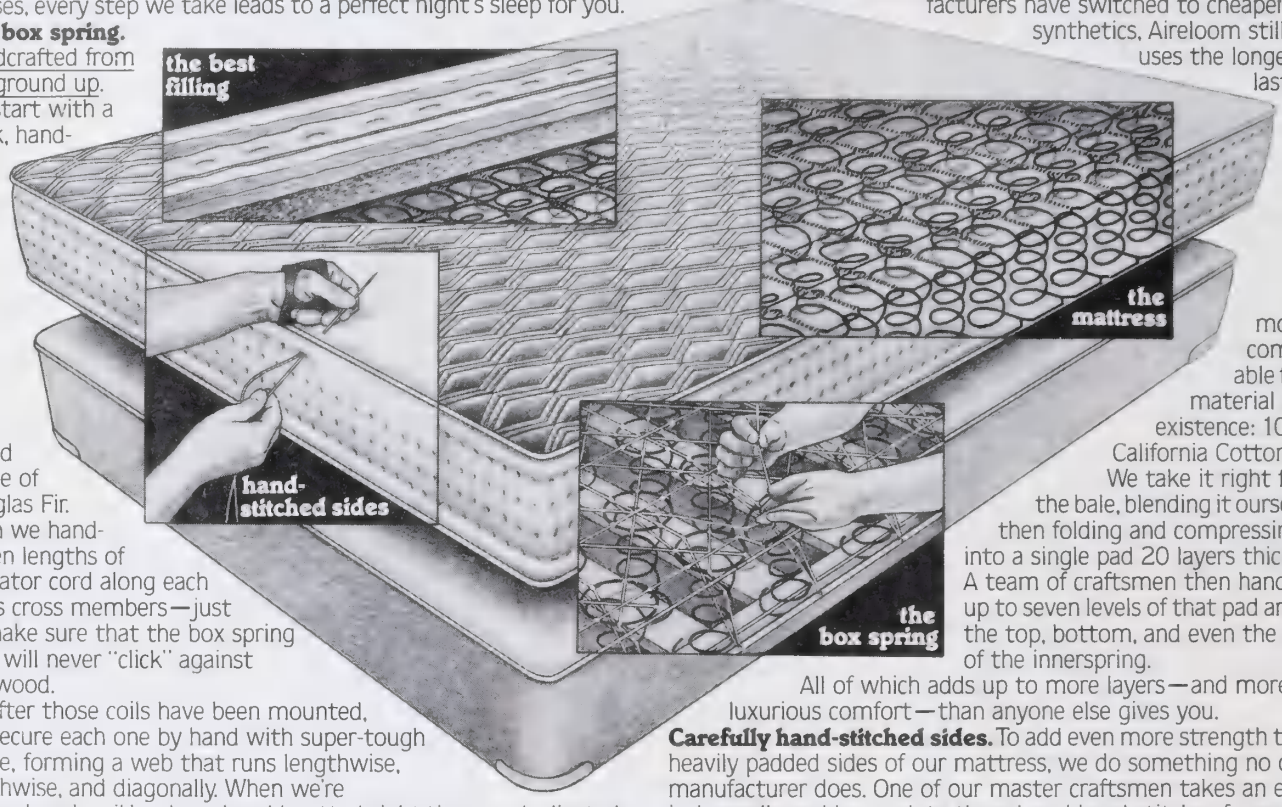
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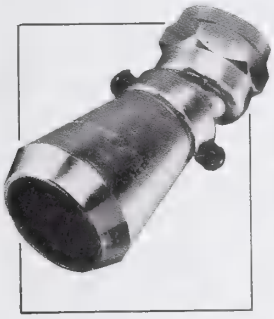
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avings In The Shower



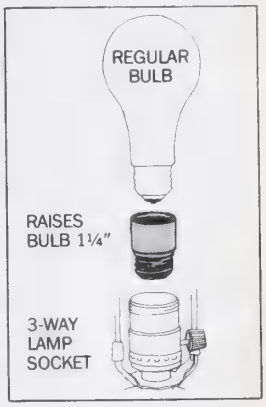
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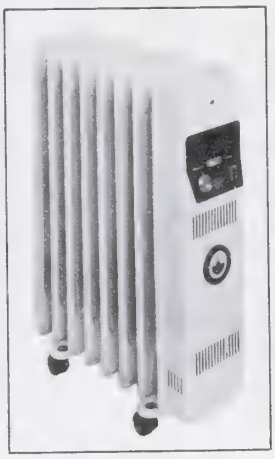
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PRODUCT INFORMATION

Continued from page 157

comforter by Laura Ashley in Rose/Moss print—Laura Ashley (R), 1827 Union St., San Francisco 94123; 3213 M St. NW, Washington, D.C. 20007. **Dhurrie**—Clifford Stanton (R), 8 Jobs Ln., Southampton, NY 11968. **Hurricane lamp**—Pheasant Antiques (R), Montauk Hwy., Wainscott, NY 11975.

● *Page 87 (top):* Sanford Court **quilted pillow sham and sheets** by Laura Ashley—Burlington (M), 1345 Sixth Ave., New York 10105. **Blue and white spongeware-look lamp,** 21 inches high—Alsy Manufacturing (T), 15 E. 26th St., New York 10010. *(Bottom):* **Porcelain basket sheets,** 65 percent Kodel polyester/35 percent cotton, **ruffled pillow sham, comforter, bed ruggle,** Spring Mills Metropolitan Museum of Art collection—Spring Mills (M), 104 W. 40th St., New York 10018. **Red rag rug,** 22 by 40 inches, 100 percent cotton—Rugby Rug Mills (M), 919 Third Ave., New York 10022; E.A. & H. Hildreth (R), Main St., Southampton, New York 11968.

● *Throughout:* **All lighting fixtures**—Halo Lighting Div., McGraw Edison Co. (M), 400 Busse Rd., Elk Grove Village, IL 60007. **All flowers**—Artistry in Flowers (R), Hampton Rd., Southampton, NY 11968.

THE BEST AND THE BRIGHTEST

● *Pages 90 and 91:* **1. Perforated Torch lamp**—Light/Inc. (R), 1162 Second Ave., New York 10021. **2. Lampshade,** 11 inches—House of Dansk (M), 4385 NE 12th Terr., Ft. Lauderdale, FL 33334; Conran's (R), 160 E. 54th St., New York 10022. **3. Hunting-horn bouillotte lamp**—Remington Lamp (T), 41 Madison Ave., New York 10010. **4. Bikini lamp**—Light/Inc. (R & T), 1162 Second Ave., New York 10021. **5. Oriental vase lamp**—Chapman Lamps (T), 21 E. 26th St., New York 10010. **6. Glass-shaded floor lamp; 7. City of Paris torchère lamp**—for catalog write Boyd Lighting (T), 56 12th St., San Francisco 94103. **8. Alostar floor lamp**—Light/Inc. (R & T), 1162 Second Ave., New York 10021. **9. Square cut torchere lamp**—Chapman Lamps (T), 21 E. 26th St., New York 10010. **10. Swirl lamps**—Alsy Manufacturing (M), 21 E. 26th St., New York 10010. **11. Chinese ceramic lamp**—Design-Technics (T), 160 E. 56th St., New York 10022. **12. Brass lamp**—Remington Lamp (T), 41 Madison Ave., New York 10010. **13. Tobacco-leaf-pattern lamp; 14. swirl wrap-leaf lamp; 15. Candelabra lamp**—Chapman Lamps (T), 21 E. 26th St., New York 10010. **16. Pyramid table lamp**—Remington Lamp (T), 41 Madison, New York 10010. **17. Pool floor lamp**—Light/Inc. (R & T), 1162 Second Ave., New York 10021. **18. Swing-arm floor lamp**—George Kovacs Lighting (R), 831 Madison Ave., New York 10022. **19. Ming jar lamp**—Karl Springer (T), 306 E. 61st St., New York 10021. **20. Faceted floor lamp**—for catalog write Boyd Lighting (T), 56 12th St., San Francisco 94103. **21. Enamel torchère lamp**—Laurel Lamp (T), 200 Lexington Ave., New York 10016. **22. Orbus table lamp**—Light/Inc. (R & T), 1162 Second Ave., New York 10021. **23. Scoop lamp**—Sointu (R), 20 E. 69th St., New York 10021. **24. Flip floor lamp**—House of Dansk (M), 4385 NE 12th Terr., Ft. Lauderdale, FL 33334; Conran's (R), 160 E. 54th St., New York 10022.

SMALL ROOMS BY TOP DESIGNERS

● *Pages 92 and 93:* **Designers**—Keith Irvine and Thomas Fleming, 19 E. 57th St., New York 10022. **Strawberry Leaf fabric for curtains, armchair, ottoman;** Waverly Apple Grower's **matting on floor; lace treatment on curtains**—Keith Irvine and Thomas Fleming, 19 E. 57th St., New York 10022. **Beige linen #6400/04 on sofa**—Clarence House (T), 40 E. 57th St., New York 10022. Blue #90376 **fabric on sofa pillows**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Zebra pattern pillow**—painted by Chippy Irvine. Green #141671 **fabric on seat cover**—Greeff Fabrics (T), 155 E. 56th St., New York 10022. **Camel melton cloth on game table** #745018—Lee/Jofa (T), 979 Third Ave., New York 10022. **Tatami wallcovering** #10736 in color 18—Louis W. Bowen (T), 979 Third Ave., New York 10022. **Fabric on chair seat** (foreground)—Scalamandré Silks (T), 950 Third Ave., New York 10022. **Curtains, upholstery**—Ernest Studio (T), 207 E. 84th St., New York 10028. **Bamboo strips on walls**—Bamboo & Rattan Works (T), 901 Jefferson, Hoboken, NJ 07030. **Cyprus fiber shade**—Conrad Imports (M), 714 Sansome St., San Francisco 94111. **Mirrors**—Frank's Glass & Mirror (R), New York 10021. **Louis XVI leather chair, two Regency Thomas Hope chairs**—Frederick P. Victoria (R & T), 154 E. 55th St., New York 10022. **Witch's mirrors and majolica**—James II Galleries (R), 15 E. 57th St., New York 10022. **Black tole chestnut urns**—Florian Papp (R&T), 962 Madison Ave., New York 10021. **General contractor**—Christopher Sheehan, 14 Centre Dr., Manhasset, NY 11030. **Painting/wallpapering contractor**—Pat Cutaneo, 100 9th St., Staten Island, NY 10306.

● *Page 94:* **Wallpaper #20100 and #30306 on ceiling**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Lace hanging** #400105 by Greeff—E.C. Carter & Son (T), 155 E. 56th St., New York 10022. **Fabric on love seat and silhouettes**—Keith Irvine & Thomas Fleming, 19 E. 57th St., New York 10022. **Chandelier**—Olivieri Antiques (R & T), 306 E. 61st St., New York 10021. **Painting of girl on door** by Chippy Irvine. **Floor**—painted by Luis Molina Studio, 401 E. 62nd St., New York 10021.

● *Page 95 (top left to bottom right):* **Louis XVI chair**—Frederick P. Victoria & Son, 154 E. 55th St., New York 10022. **Antiques**—Keith Irvine & Thomas Fleming Inc., 19 E. 57th St., New York 10022. **Pine case clock**—Ann-Morris Antiques (T), 239 E. 60th St., New York 10022. **Corner cabinet**—Norman Shepherd, Water Mill, NY and San Francisco. **Shoe cupboard and accessories**—James II Galleries (R), 15 E. 57th St., New York 10022. **Pillow**—painted by Chippy Irvine. **Mantel**—Danny Alessandro (T), 1156 Second Ave., New York 10021. **Regency tole coal scuttle**—James II Galleries (R), 15 E. 57th St., New York 10022. **Chinese lacquer panel over gothic pine cabinet**—Wellington Antiques Ltd., 121 E. 70th St., New York 10021. **Gothic cabinet**—Keith Irvine & Thomas Fleming, 19 E. 57th St., New York 10022.

● *Pages 96 and 97:* **Designer**—Mariette Himes Gomez, Mariette Himes Gomez Assoc., 241 E. 78th St., New York 10021. **Architectural woodwork**—B&S Woodworking (T), 701 Whittier St., Bronx, NY 10474. **Shutters**—Interior Design Systems (T), 979 Third Ave., New York 10022. **Wallpaper and curtain fabric**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Curtain installation**—Mark Rose (T), 161 Kennedy Dr., Bridgeport, CT 06606. **Upholstered furniture**—John Wurtz (T), 2604 Capistrano St., Blacksburg, VA 24060. **Painted floorcloth**—Peter Fasano (T & R), 1309 Madison Ave., New York 10028. **Paintings**—Nancy Hoffman Gallery (R), 429 W. Broadway, New York 10012. **Custom-made round table**—Woody Mosch (T), RFD #1, Box 84, Bethlehem, CT 06751. **Leather books**—Leo Weitz (R), 1377 Lexington Ave., New York 10028. **Pillows**—The Pillowry (R & T), 177 E. 77th St., New York 10021. **Antique quilts, baskets, accessories**—Thomas K. Woodward (R), 835 Madison Ave., New York 10021. **White plaster lamp**—Sirmos (T), 979 Third Ave., New York 10022. **Silver**—James Robinson (R), 15 E. 57th St., New York 10022. **Dishes,** Fitz & Floyd (M)—Bloomingdale's (R), 1000 Third Ave., New York 10021. **Antique furniture**—Kelter-

(Continued on page 206)

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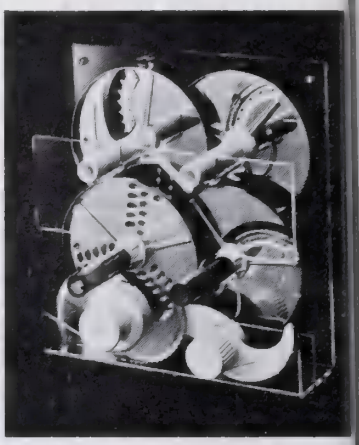
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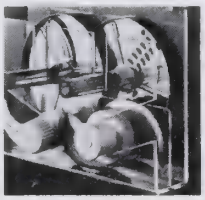
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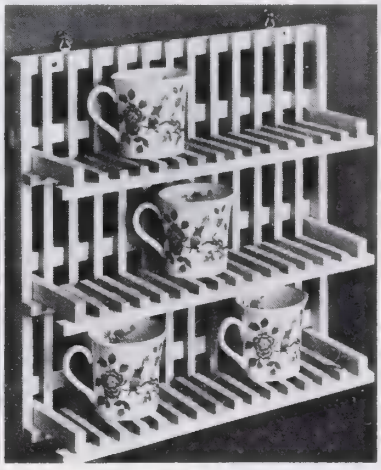
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9959 4-blade Rack, $16 value! **$13.98**



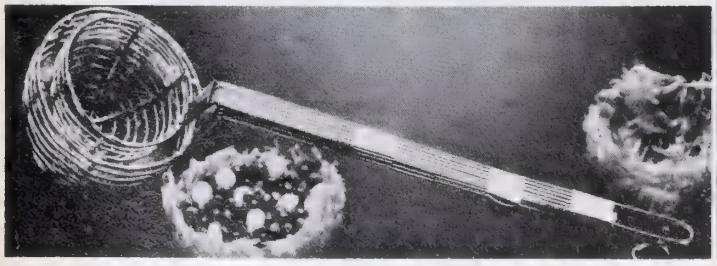
Sale! New tomato press with a stronger, rust-free stainless steel mechanism makes pure, delicious sauce. Pop in whole tomatoes, turn handle, puree pours down chute into your bowl—no seeds, skin or bitter taste! Pusher makes it safe, easy, sturdy plastic lasts, comes apart to clean—from Italy, 9½", gift-boxed, was $17.98.
7761 Tomato Press $12.98



Marble—chef's choice! Hefty weight rolls dough easily, cool surface keeps it from sticking—grease won't penetrate so cleanup's easy too!
5424 Rolling Pin, 5¼ lbs., 18", wood handles. **$15.98**
6645 Server/Pastry Board, 9X11X⅜". **$9.98**
6690 Both. 1 Set $24.98

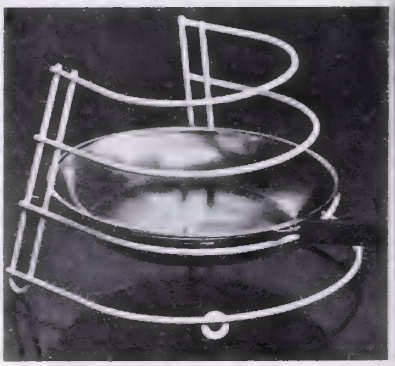


Natural Hardwood Rack shows off your prettiest mugs, keeps 'em handy. Use for shelf space in the kitchen and bath or for displaying collectibles—hinged shelves fold up to make space for tall objects. Polished natural Oriental raminwood, 14¾X14¼X4¾", with hooks.
589 Wood Rack $8.98

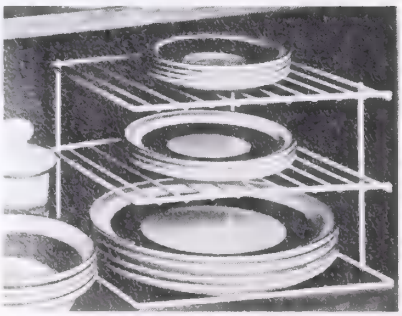


Make magic for dinner—deliciously crunchy "bird's nests" to fill with vegetables, meats, poultry or shellfish. Arrange julienne strips of potatoes in large basket, cover with smaller one—plunge into hot oil, drain, remove basket, immerse again. Heavy chrome-plated metal, 19½" overall, 5½" basket.
7635 Bird's Nest Maker $7.98 2 for $14.98

Skillets slide out separately! No more clatter or messy pile-ups—each has its own compartment. Stands 8" tall in cabinet or on counter, holds 4 skillets 6½-12" in diam., up to 2½" deep. 10½" across at widest.
6252 Pan Rack $7.98
2 for $14.98

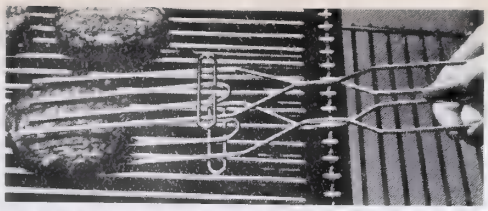


Clever corner rack adds 2 shelves, subtracts unused space. One side angles for easy access to deep, hard-to-reach corners in cabinets. 7½" tall, 3 sides 10" long, 1 side 7½" long.
9318 Corner Rack $4.98
2 for $9.50



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dinner parties. give you speed, at the table!"



Grip and flip—no slips! Brannan's Forkula slides through the grill, under the meat—no more maddening spatula chases, no more drumsticks in the coals! Heavy gauge chrome-plated steel, American-made, 17"—a must for barbecue chefs!
5611 Forkula $5.98



Sale! Improved stockpot—a true professional! Cast aluminum is heavy enough for hours of simmering, thick to heat evenly, reinforced bottom prevents scorching. Conserves broth with minimal evaporation; soups will taste better—liquid gathers good flavors as it bubbles from bottom to top. Produces rich stew, cooks enough for a crowd—rounded corners make cleanup easy. Sturdy, strong riveted handles, secure flanged lid. 7¼" tall, 9" across, holds 7 qts. From Italy, with international soup recipes.
7675 Stockpot, was $23.98. **$17.98**



3 porcelain mortars and pestles— vital for many gourmet chores; here's a size for every need. Best for grinding spices, blending pesto, other sauces. White porcelain, grinding surfaces are left unglazed for proper friction. Mortars have 2½", 3⅝", 4¼" diameters, each with its own pestle.
5497 Mortar and Pestle Set $10.98

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"Vetro Verde" country glass. Our exclusive wine decanter from Italy is handmade, weighty, well-balanced—hard to tip but easy to grip by neck or base. Clever shape fits on fridge door or shelf, has a tight plastic seal on stopper. Holds 32 oz., 9¾X6X2¾" deep, dishwasher-safe.
6103 Country Decanter $5.98
2 for $10.98



Five Chinese baskets are sturdily handwoven of strong natural fern, graciously sized and shaped to beautify whatever they hold. Gorgeous way to serve bread or fruit, marvelous for picnics or wine and cheese outings, handy for sewing and knitting supplies. From 8⅝X5X3⅛" to 14⅜X9X6⅝" tall, they nest for storage. Ours alone.
6442 Chinese Baskets.
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5756 Potholders. 1 Set $5.98.



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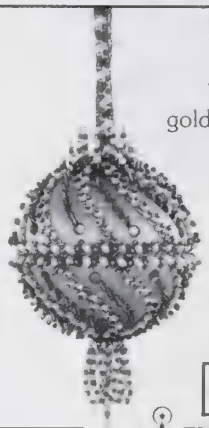
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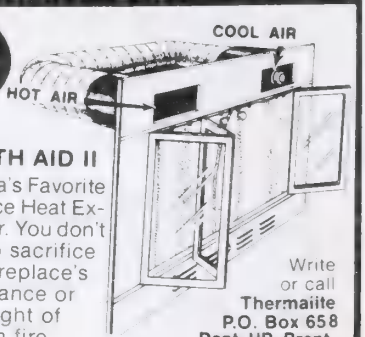
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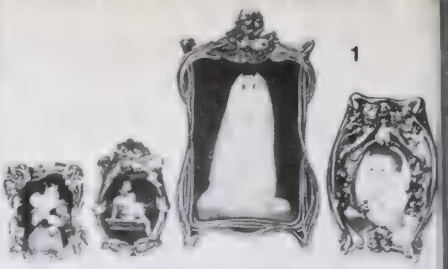


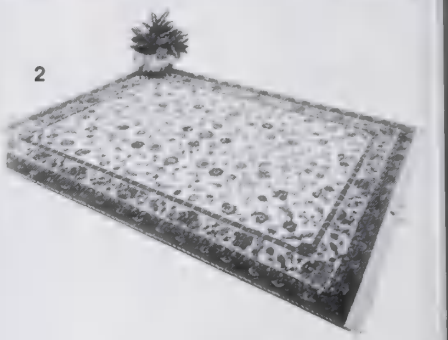
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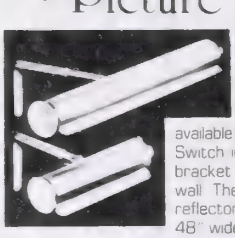


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3 Oriental Rug Pillows. Possibly the most elegant way to enrich a chair or sofa. Handmade of pure wool these 12" square pillows come in traditional geometric patterns. Predominantly red, brown or beige (specify). $35 each ppd. Color photos and price list of other styles $1. Underwood House, HB, Box 327, Fall River, MA 02722

Picture Light

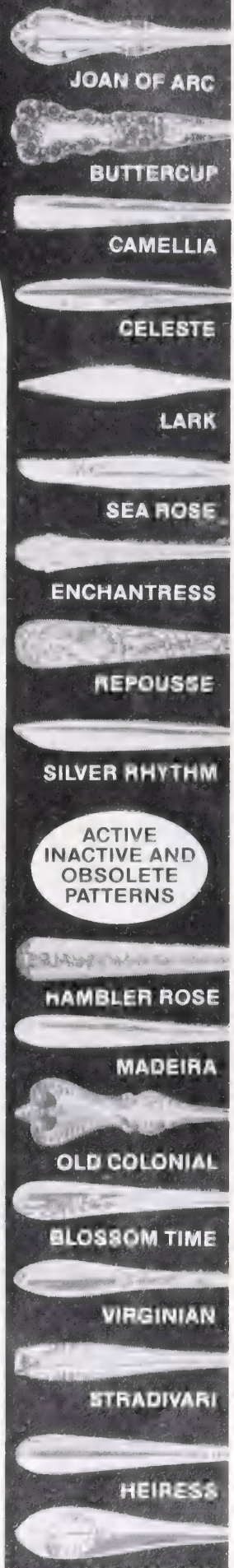


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3-2447 — 7-pc. Set **was ~~$64.98~~ sale $27.99**



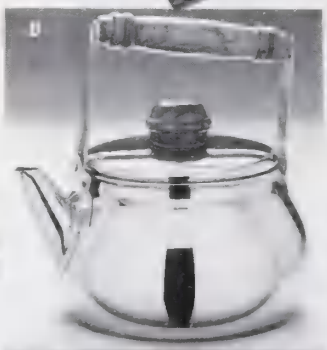
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3-2544 — Spin 'N Serve Salad Bar 15" diam. **was ~~$15.98~~ sale $8.76**



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3-8521 — Snack & Sandwichcrafter **was ~~$36.95~~ sale $22.45**



D. STAINLESS KETTLE Attractive as it is efficient, this 2 quart kettle will be at home even at the table. Easy to keep clean.

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3-2856 — Tomato Press **was ~~$31.95~~ sale $16.99**



G. GREEN STEMMED GOBLETS . . . Imported from France! Dramatic, unusual "jewels" for your table. Glasses have clear crystal bowls and slender emerald-green stems . . . Impressive way to serve wines, sparkling waters. 8 oz.

3-2062 — Stem Goblets (Set of 6) **was ~~$16.98~~ sale $12.99**



H. TRIFLE BOWL Never seeen or tasted an English Trifle? One of the world's great desserts! Colorful layers of fruit, custard and wine soaked sponge cake topped with whipped cream . . . display magnificently in this traditional 2½ qt. glass bowl. Easy recipes included. (7½"H x 7"W.)

3-9884 — Trifle Bowl **was ~~$19.98~~ sale $13.48**



I. SPACE SAVER SPICE SUSAN Revolving [illegible] holds 24 standard spice [illegible] finger-tip handles get [illegible] up no more [illegible] a dozen jars! Measures [illegible] to fit easily [illegible] fold down handle for [illegible] to counter. Work [illegible] compact plastic.

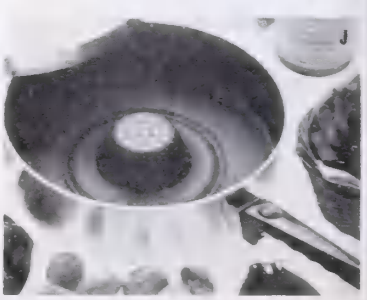
3-8803 — Spice 'N Susan

~~was $25.98~~

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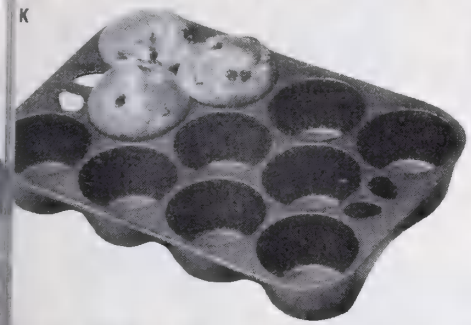
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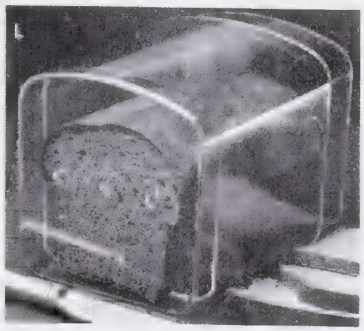
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L



L. EXPANDABLE BREAD BOX You'll never need another bread box, because this one adjusts to fit every size loaf from 6¾" to 11". Plastic vented box, slides open and closed to keep all sizes fresh and prevent mold.
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M



M. 3-WAY SWIVEL SPRAY AERATOR Full 360° swivel to reach all sink areas, push-button adjustment with 3 settings: normal aerator stream for filling pots, tumblers, etc. or rinsing without spalshing . . . full spray for easy removal of stubborn food particles . . . semi-spray for washing fruits and vegetables. Stainless steel. Fits any kitchen faucet.
3-4579 — Aerator
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N



N. EARTHENWARE SOUP BOWLS/CASSEROLES *with wicker trivets.* Hospitality plus! Classic cook 'n serve bowls are great for individual portions of chili, soup, beans, salad, custards, etc. Convenient trivets protect tabletop; lids keep contents piping hot. 16 oz.
3-2326 — Bowls 'N Trivets, Set of 4
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COLONIAL GARDEN KITCHENS

O



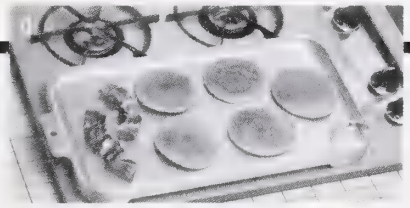
O. FOOLPROOF STAINLESS STORAGE BOWLS Provide an ingenious way to remember how long you've stored food in freezer or refrigerator. Plastic lids have embossed numbers and a movable hand that can be set to any date from 1 to 30. Set of 5 bowls are ⅔, ¾, 1, 1½, 2qt sizes.
3-3325 — Bowls **was** ~~$15.98~~ **sale $9.29**

P



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2004 — Bread Stick Pan 7"x12". **was** ~~$12.98~~ **sale $7.50**

Q



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3-2314 — Stove-Top Griddle **was** ~~$23.98~~ **sale $11.66**

R



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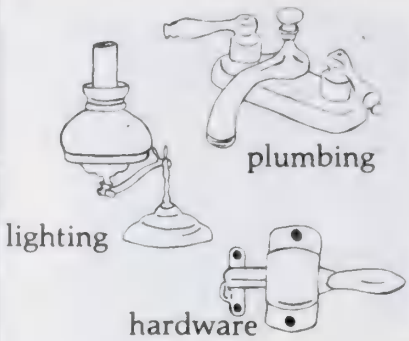
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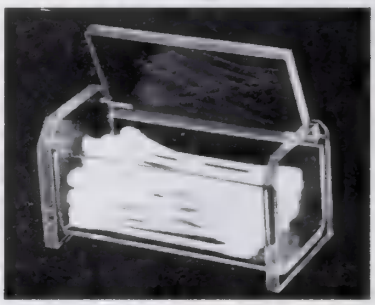
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WINDOW SHOPPING

1



Calligraphy is easy 2



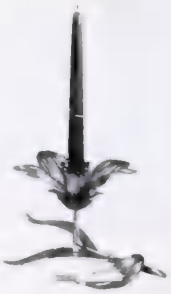
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1 Block Buster. Rollabout kitchen serving cart with 1½" thick Hard Rock Maple Butcher Block top on sturdy wood frame. Leaves down: 26 x 18"; leaves up: 48 x 18". Fully assembled. $189. Shipping charges collect. AE, MC, Visa invited. No COD. Catalog $2. J & D Brauner, Inc., 1735 N. Ashland Ave., Dept. HB10, Chicago, IL 60622

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3 Clearly For Q-Tips in the nursery or on the dressing table. Multiple choice acrylic caddy also sized to hold paper clips on a desk, sewing needs for a weekend guest. Lid lifts. 4½" x 2¼" x 2¼". Buy a few, scatter them around the house. $2.98 each, $1 postage. Harriet Carter, Dept. HB-1012A, North Wales, PA 19454

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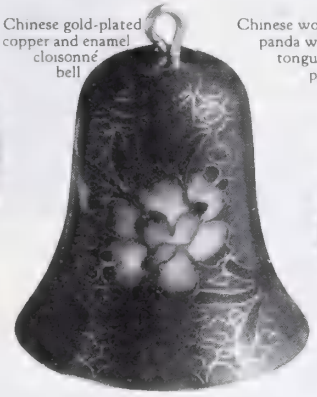
Scottish lavender soap in Chinese lacquered bamboo case



French Limoges porcelain box with brass clasp.



Dutch talking baby car



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German hand-etched lead crystal thimbles



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German pewter-framed Tiffany window



Here's a peek into my free catalogue. Intrigued? Mail the coupon to me, Lillian Vernon, and you'll get the 136-page, four-color 1982 Holiday Edition.

You'll discover over 250 gifts you won't find elsewhere, many of which I happened across in Europe.

There are collectibles in porcelain, brass, pewter, crystal, leather, wood. A tiny Italian wooden tea set, for example. (You can lift the lid off the 1½" teapot!)

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I've included gifts for children. Gardeners. Even the man in your life. How about a meerschaum pipe-carving kit from the Isle of Man?

To be honest, not all my collection is European. From China, say, come porcelain and pandas and cloisonné. While many of the over 160 personalized gifts are crafted in my own New England workshops.

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Dear Lillian,
Please send me the grand tour: Your free 136-page, four-color 1982 Holiday Catalogue. (Sorry, orders shipped in U.S. only.)

Print name SRB1

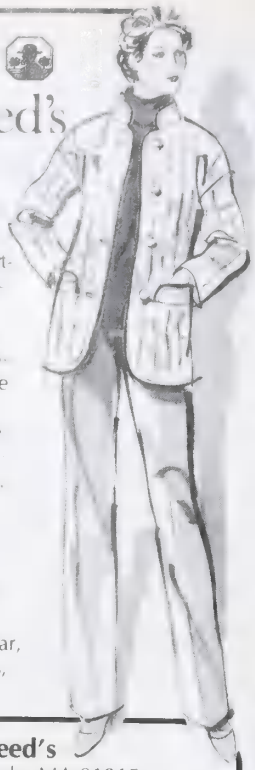
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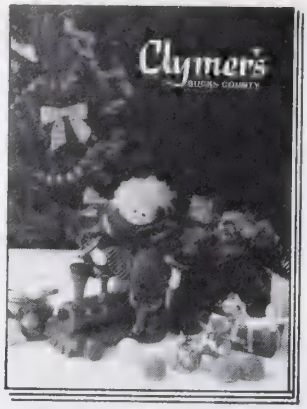
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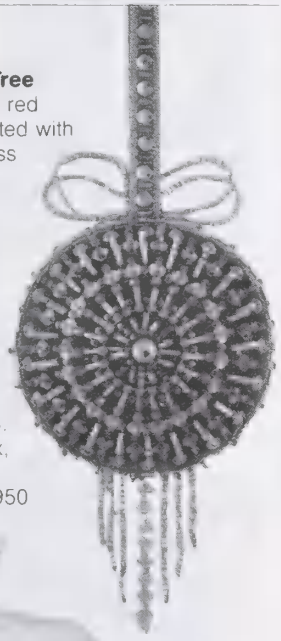
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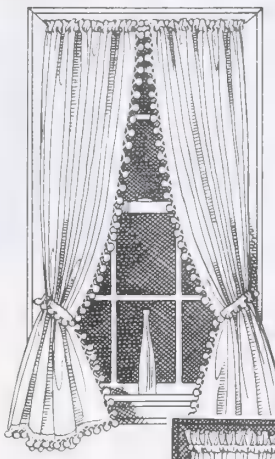


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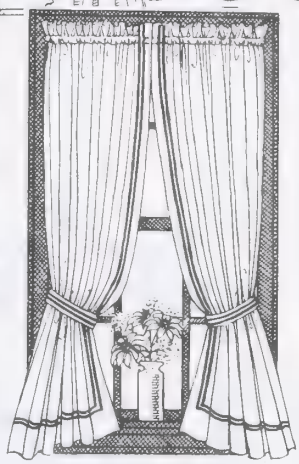
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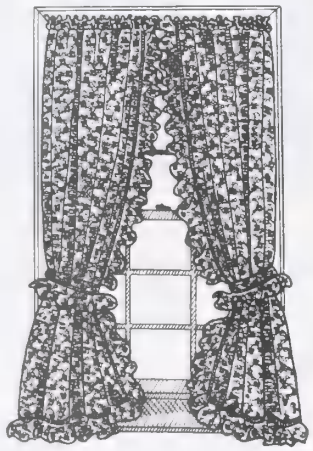
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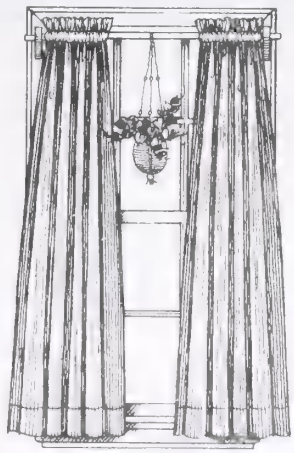
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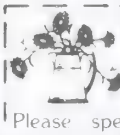
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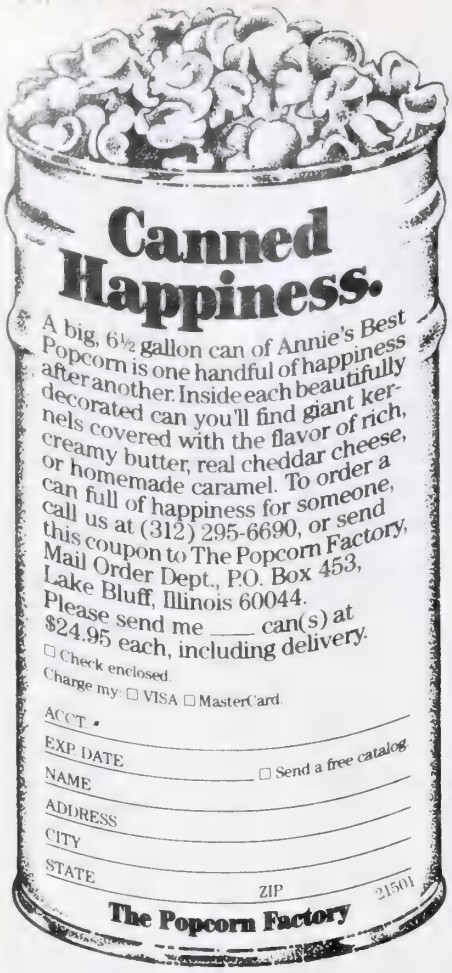


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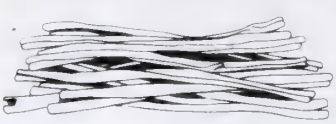


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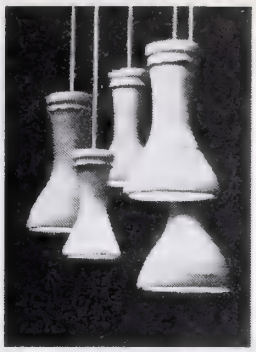


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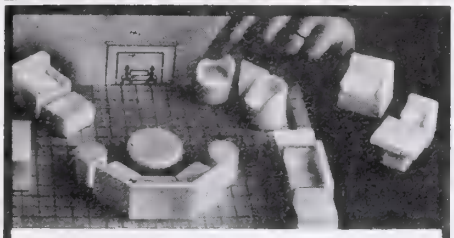
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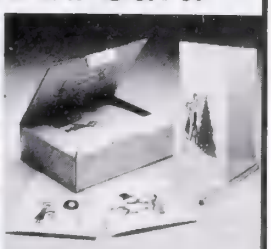
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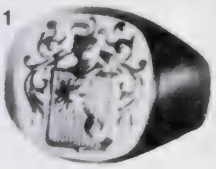
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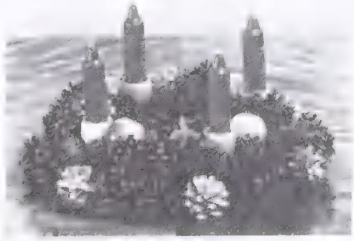
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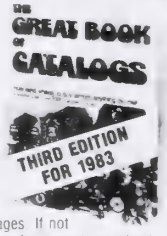
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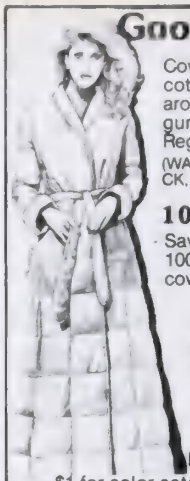


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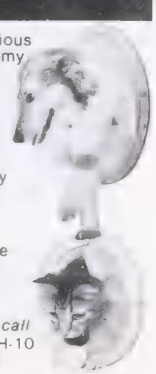
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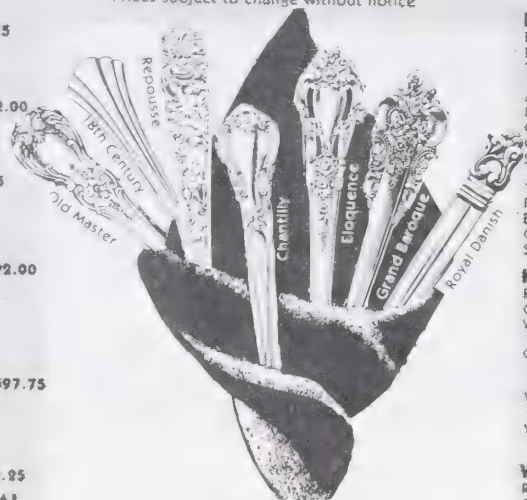
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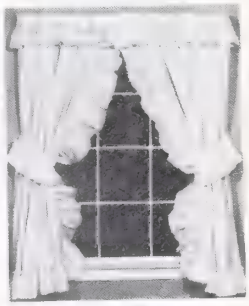
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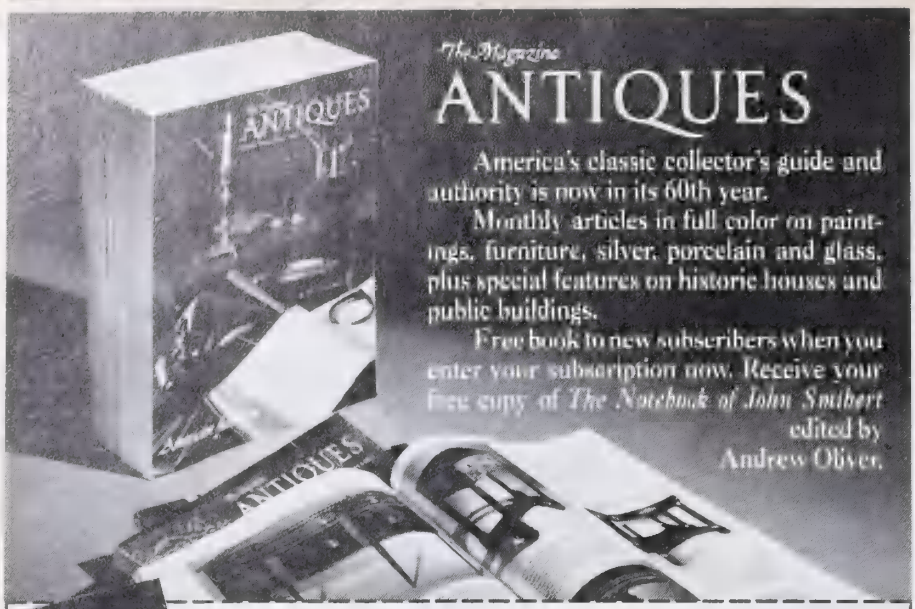
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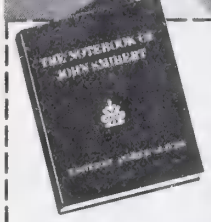


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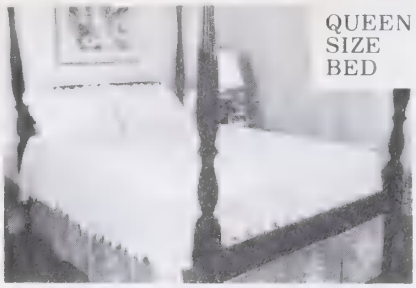
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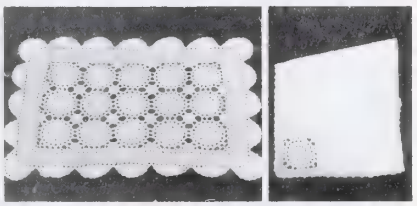
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$125.00 For Bedspread and 2 Pillow Cases

Bedspread size approximately 90" x 108". Pillow cases 20" x 30". Fits queen size bed as pictured with dust ruffle. Drops to floor on regular size bed. Exquisitely detailed and remarkably durable.

White only. Made in China.

PLACEMATS and NAPKINS



$4.50 Set — 1 Placemat & 1 Napkin in Set

Dinner size placemats approximately 14" x 18"; matching crochet-bordered napkins 16" x 16". Combination sets of one placemat and one napkin are available with a minimum order of 4 sets. 100% cotton.

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Phone 404/ 322-1352 or 322-4354. 9:00 A.M. to 5:00 P.M. EST Weekdays (Not a toll free number)

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CITY _____ STATE _____ ZIP _____

QTY.	DESCRIPTION	PRICE EACH	TOTAL COST
	#101 Hand Crocheted Bedspread w/pillow cases	$125.00	
	#102 Crocheted placemat-napkin set (Minimum 4 sets)	4.50	
	WE PAY SHIPPING AND POSTAGE — MERCHANDISE TOTAL		
	GEORGIA RESIDENTS ONLY — ADD 4% SALES TAX		
	CHECK — MONEY ORDER — MC — VISA — ORDER TOTAL		

VISA ☐ ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

IMPORTANT WE MUST HAVE EXPIRATION DATE ON YOUR CARD ☐☐☐☐

MASTERCHARGE ONLY, BANK NO. (4 DIGITS OVER YOUR NAME) ☐☐☐☐

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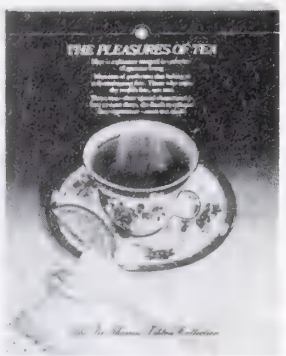
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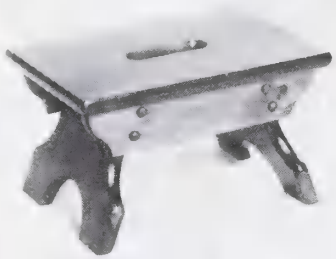
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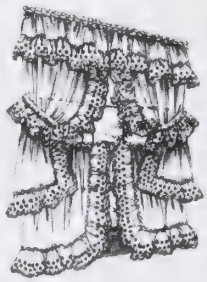


Stepping Up.
Sturdy step stool for any room in the house. Also, nice for getting plants off the floor and nearer the windows. Made of medium dark pine with a lacquer finish. 12⅝" x 8½" x 6⅞" $25.00 plus, $3.00 postage.

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westchester curtains
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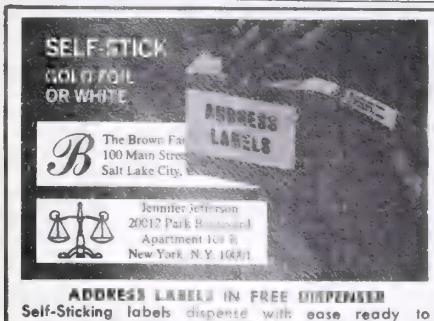


These classic permanent press curtains feature a deep 6" eyelet ruffle. 80" wide per pair with pre shirred heading. White or Natural. Order style "Eryn." Every pair includes tiebacks.

24" long $20, 30"l $22, 36"l $24, 45"l $29, 54"l $32, 63"l $34, 72"l $38, 84"l $42, 90"l $43. Val 63" wide $11.

Satisfaction Guaranteed. Add $2.50 post. Send check, MO, Master Charge, Visa. NY residents add tax. Catalog $1 ($5 rebate on catalog purchase).

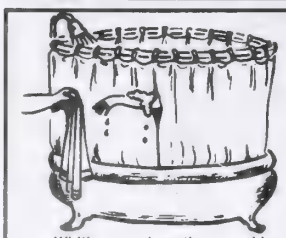
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Hard To Find Size Clear Vinyl Shower Curtains And Plastic Liners

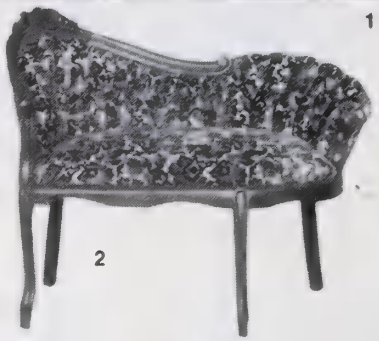
Width	Length	Liner	Shower Curt.
132"	72"	$23.00	$25.00
108"	72"	21.00	23.00
86"	72"	19.00	21.00
72"	96"	18.00	20.00
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72"	78"	16.00	18.00
42"	84"	16.00	18.00

Above sizes available in solid poly/cotton fabric. Send .50¢ for brochure. Hard to find size shower rod brochure also available for an additional .50¢.
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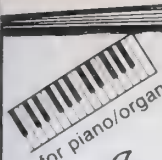


1 Coupon Carryall. File your current crop of coupons in 12-pocketed little organizer. Stow it in purse or pocket and be prepared as a boy scout to take advantage of savings at supermarket checkouts. Priced at thrifty $1.79. 3 for $4.89. Add $1 post. Lillian Vernon, Dept. SRBE, 510 S. Fulton, Mt. Vernon, NY 10550

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4 Oriental Artistry endows a tissue box with unusual beauty. Gleaming black lacquer embellished with symbolic quail and mums design. Glows with timeless tranquility. Mirrored lid. For gift or guest bath. $23, $3 post. Color catalog 50¢. First China Trading Co., 3200 N. Lake Shore Dr., Box E302, Chicago, IL 60657





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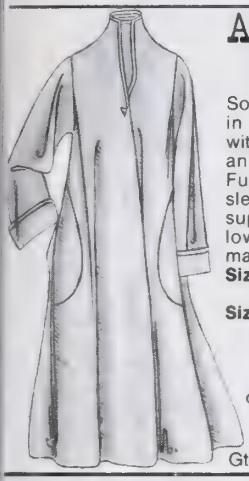
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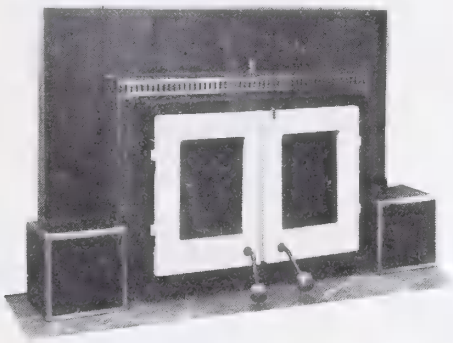
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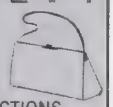


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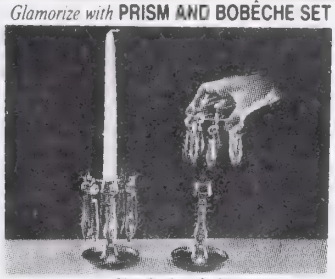
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Glamorize with **PRISM AND BOBÈCHE SET**



(Not plastic or lucite)

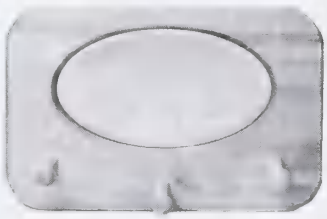
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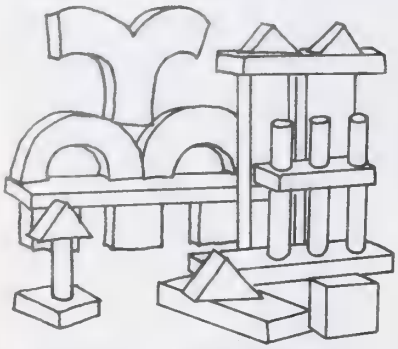
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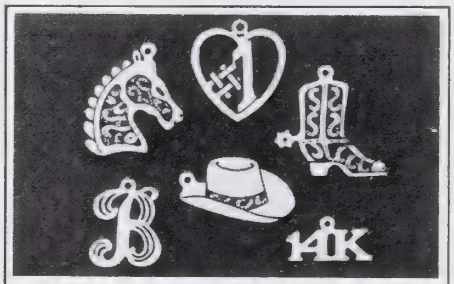
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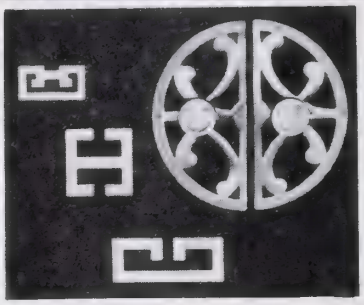
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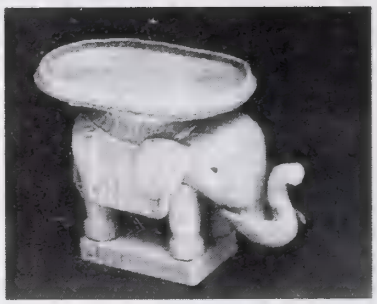
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1



2



3

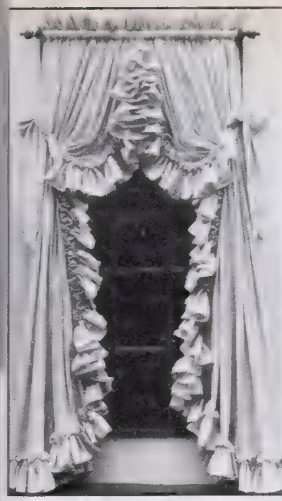
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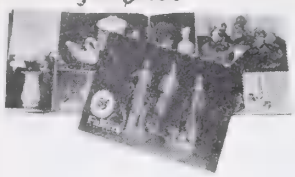
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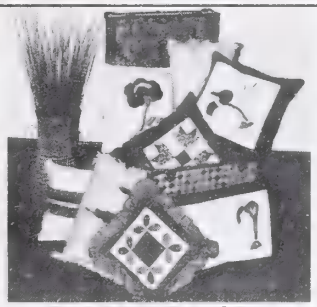
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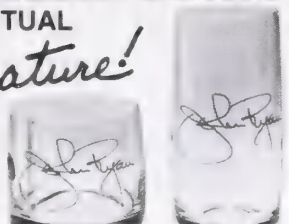


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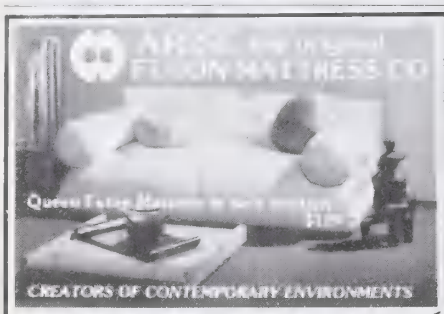
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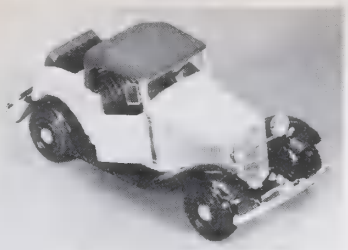
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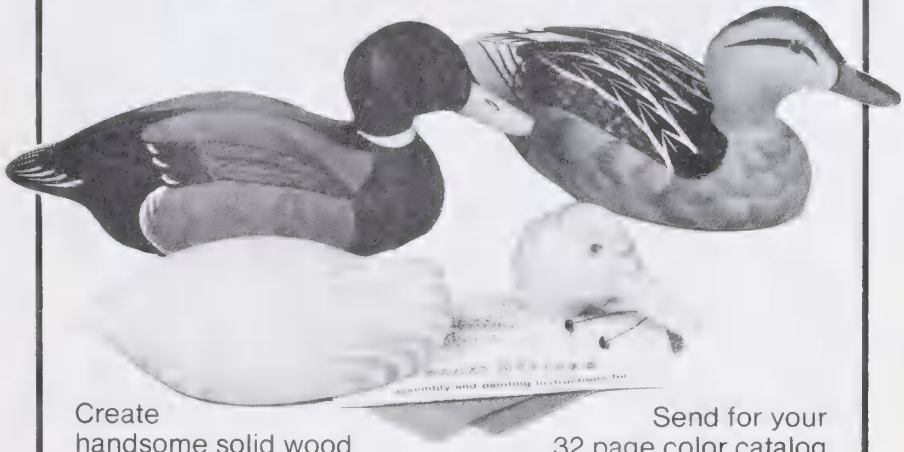


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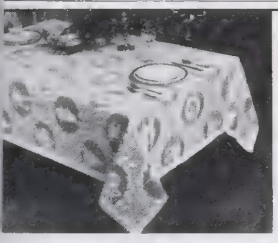
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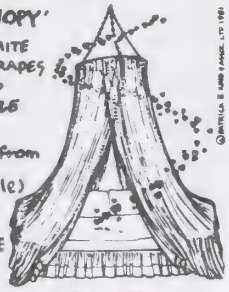
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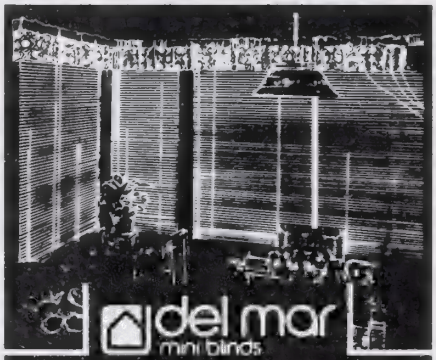
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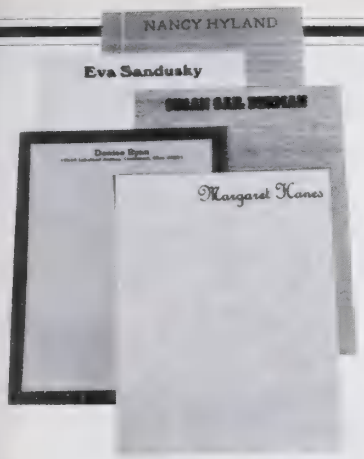
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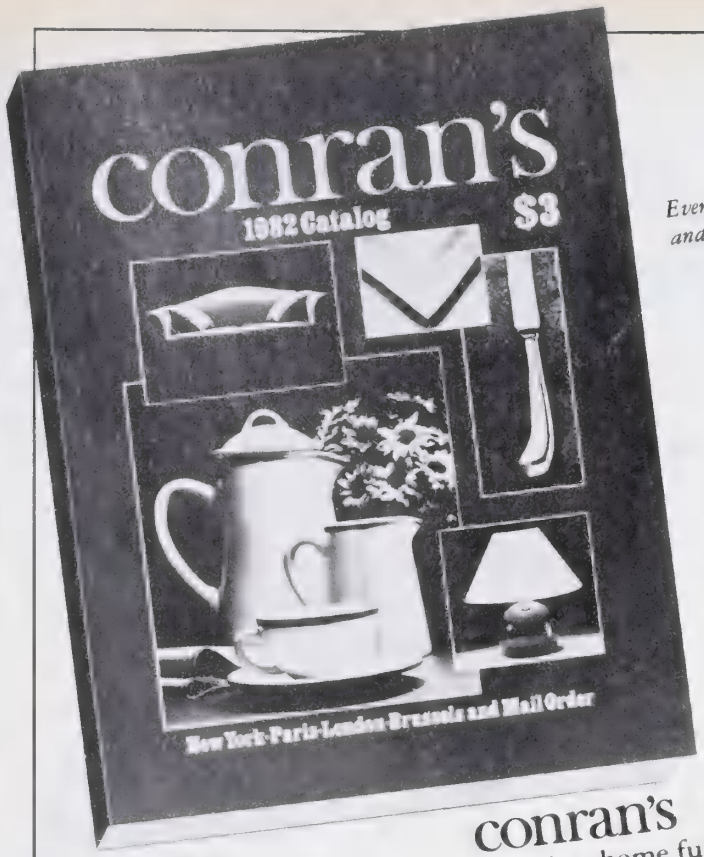
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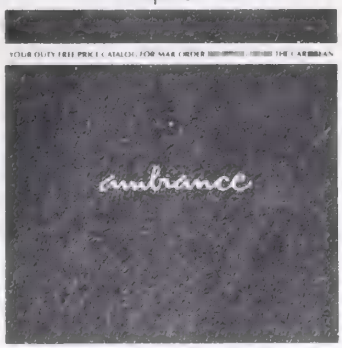
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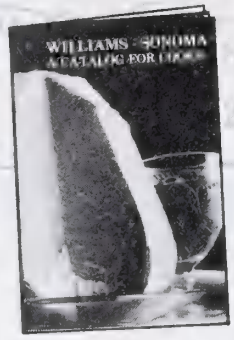
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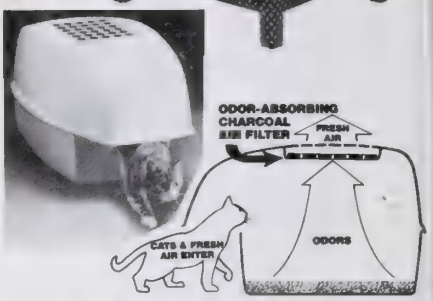
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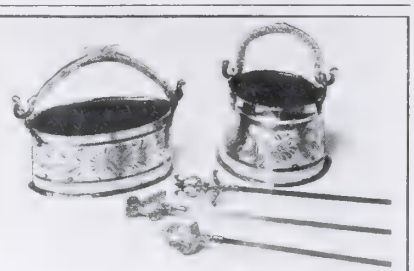
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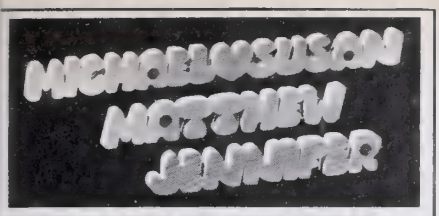


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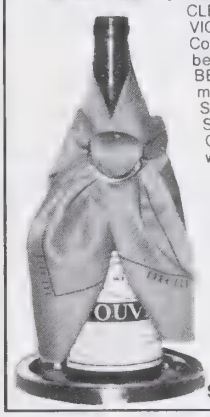


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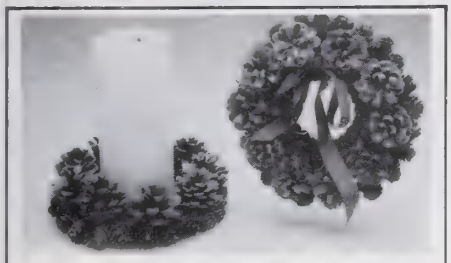


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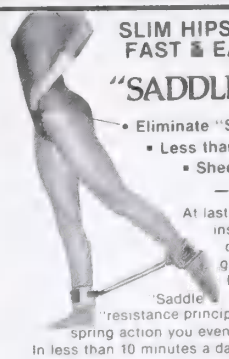
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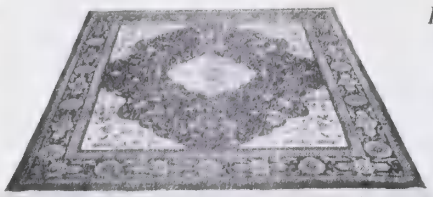
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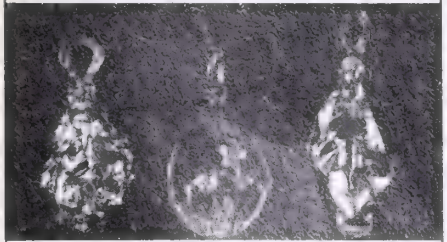


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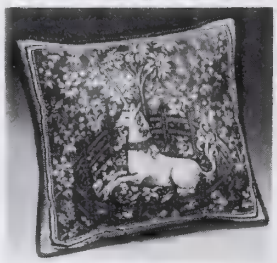
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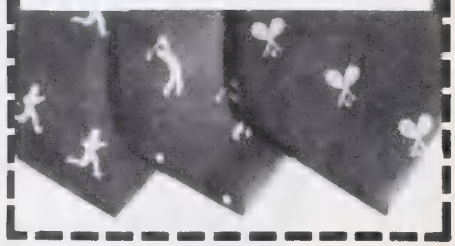
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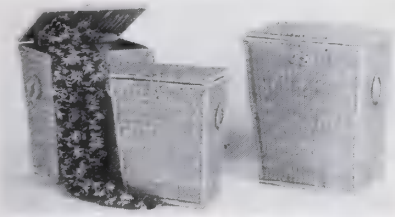
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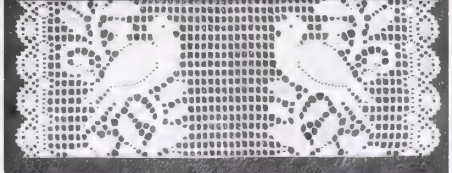
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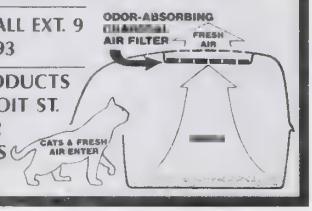
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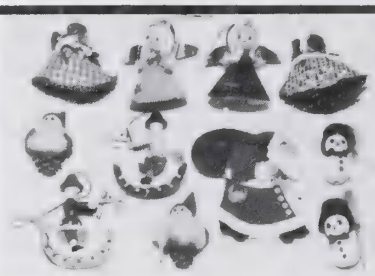
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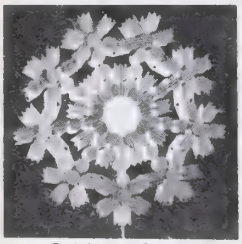
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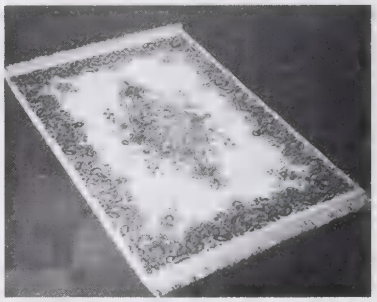
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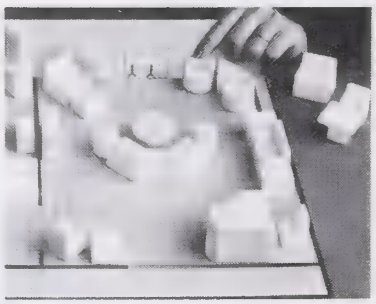
1 Focusing On A Gift For A Shutterbug? Don't overlook this personalized, nonslip camera strap. Black and white 1½" webbing, 50" long, is adjustable, comfortable. Bronzetone name is *woven right in*. Print name (to 25 letters & spaces). 4-6 weeks delivery. $10.98 ppd. Miles Kimball, 33 Bond St., Oshkosh, WI 54906



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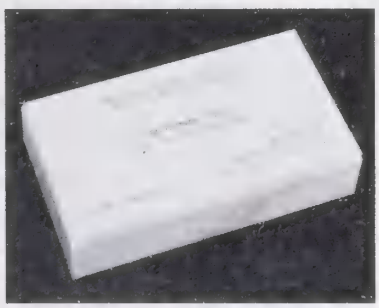
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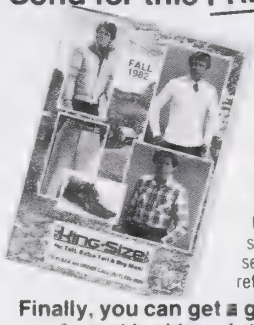
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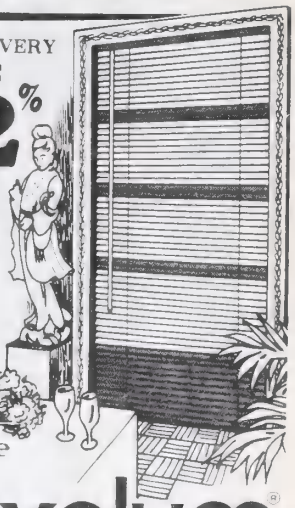
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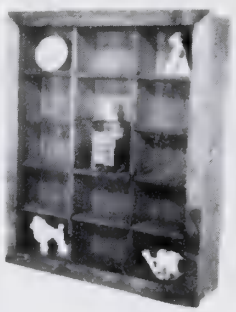
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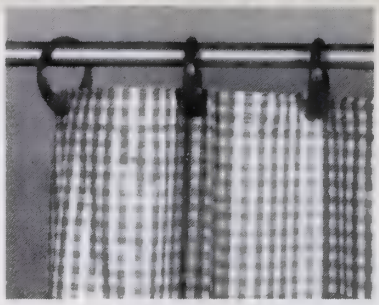


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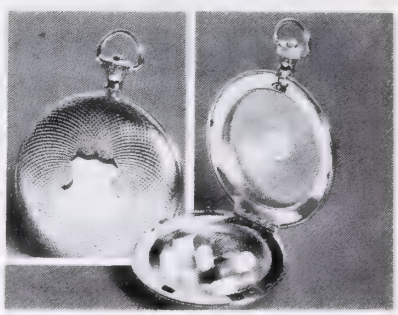
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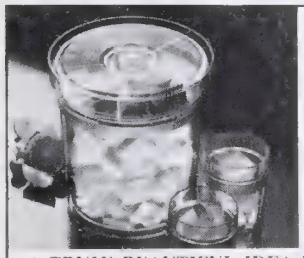


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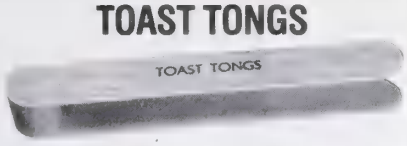
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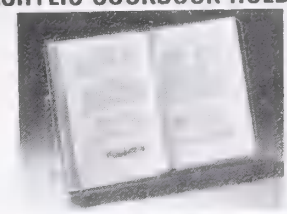


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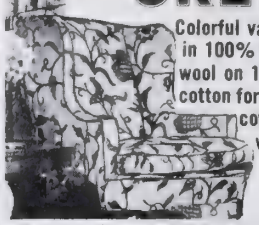
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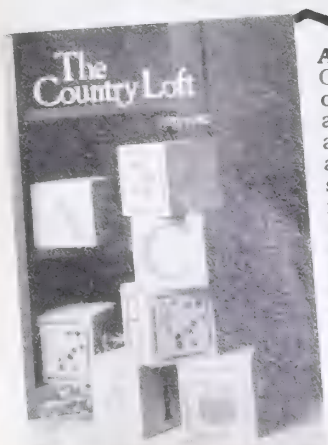


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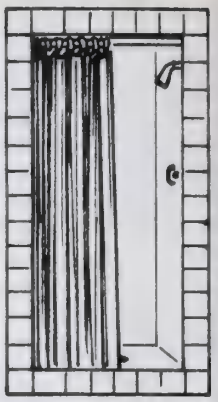
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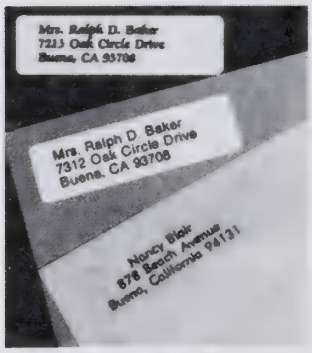
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1


2



3


4

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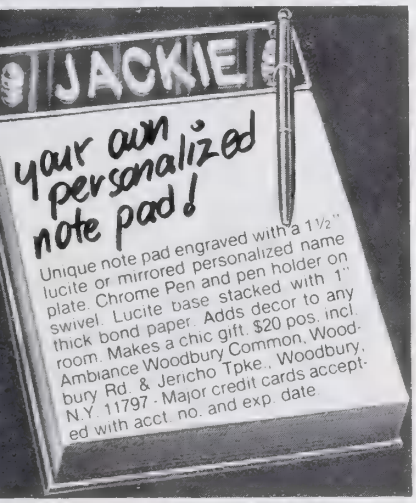
2 Hard-To-Find Stall Shower Curtains. White, ivory, yellow, gold, light pink, burgundy, light blue, rust and brown. 48 × 78". Extra heavy gauge mildew and bacteria resistant vinyl. $18 postpaid. MC, Visa welcome. Brochure 50¢. Surrey Shoppe Interiors, 665 Centre St., HB1082E, Brockton, MA 02402

3 Self-Stick Labels. 1¾" x ½". Black ink on white, gold or silver: 450 (alike) $7.95; 1000 (alike) $12.50. Transparent: 450, $8.95; 1000, $13.50. Maximum 26 letters & spaces per line. 3 or 4 lines. Select calligraphy or block type styles. Add 75¢ post. per order. Catalog $1. Bruce Bolind, HB10, Box 9751, Bolind Bldg., Boulder, CO 80302

4 Counter-Top Pottery Crock. Stenciled in blue on white and flavored with country charm, it keeps tall utensils (not included) at the cook's fingertips. 6"h. Dishwasher safe. #9038E, $16 ppd. M/C, Visa, A/E invited. Toll free 1-800-258-1791. Color catalog $1. Clymer's of Bucks County, Dept. 2223E, 141 Canal St., Nashua, NH 03061



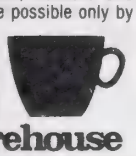
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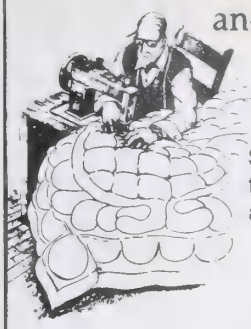


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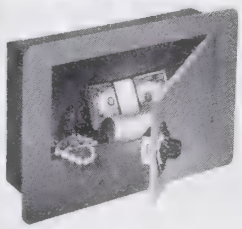


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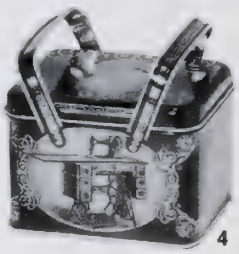
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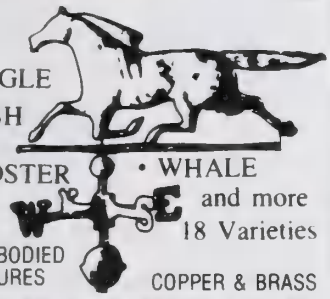
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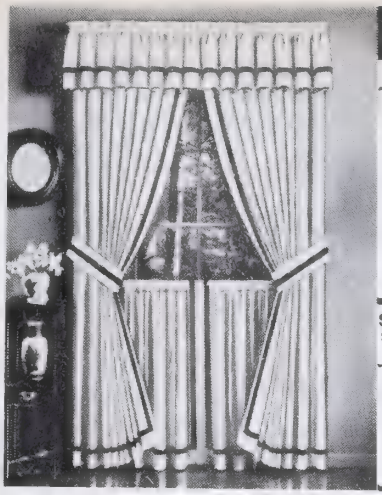
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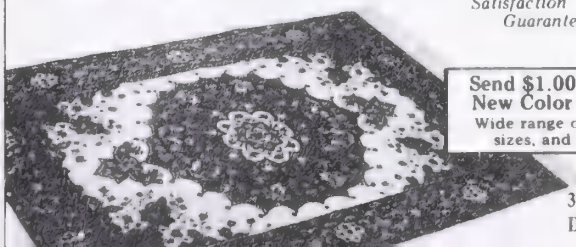
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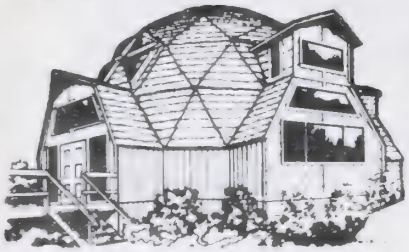
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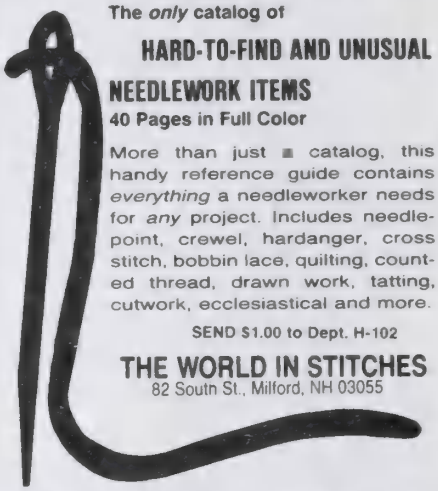
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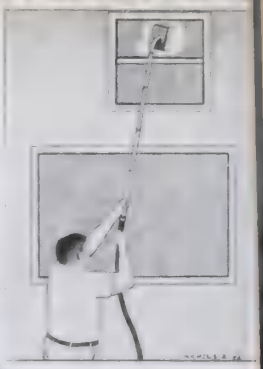
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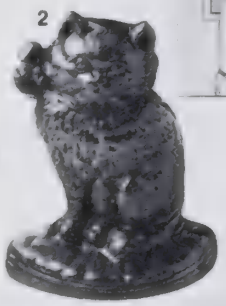
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1



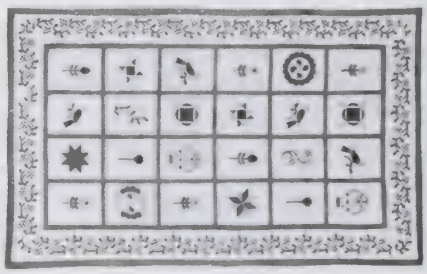
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Actual size 7 1/2"

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the precious plate
see on the right.
inspired and breath-
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Emperor Napoleon,
Empress Josephine,
en Marie-Antoinette,
King Louis XVI.
en Marie-Antoinette
said "To look at
of his roses even on
blackest winter
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resh joy of spring".

little Pottery in
Forests of Bavaria
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Continued from page 162

Malcé (R), 361 Bleeker St., New York 10014; Spirit of America (R), 269 W. 4th St., New York 10014; Howard Kaplan (R), 35 E. 10th St., New York 10003; American Hurrah (R), 316 E. 70th St., New York 10021; Isette Napoli, East Moriches, NY 11940; Betty Sterling Inc. (R), Randolf, VT 05060. **Lighting fixtures and electrical consultant**—Cibu Lighting (T & R), 1482 Third Ave., New York 10028. **Electrical contractor**—Cambria Electric (T), 47-43 206th St., Queens, NY 11361. **Contractor**—Herbert Construction Co. (T & R), 254 W. 31st St., New York 10001. **Flowers**—Salou (R), 425-A Columbus Ave., New York 10024.

● *Pages 98 and 99:* **Designer**—Gary Crain, Gary Crain Interiors, 246 E. 62nd St., New York 10021. **Project director**—Stephen Iacobellis. **Architectural columns and painting of room**—Linden Marshall Contracting (R), 7 Brookhill Ln., Huntington, NY 11743. **Carpeting**—Patterson, Flynn & Martin (T), 950 Third Ave., New York 10022. **Fabrics**—Clarence House Imports (T), 40 E. 57th St., New York 10022. **Fabric quilting**—Hugues Muller (T), 34 W. 27th St., New York 10001. **Fabric protection**—Fiber Seal, 214 E. 52nd St., New York 10022. **Bedding**— Klein Sleep (R), 149 W. 24th St., New York 10011. **Wall and bed upholstery**—Cover Crafts (T), 55 Appleton Pl., Dobbs Ferry, NY 10522. **Down pillows**—Lorraine Studios (T), 141 E. 56th St., New York 10022. **Tufted chair**—Thomas DeAngelis & Co. (T), 1228 Second Ave., New York 10021. **Antiques**—Hyde Park Antiques (R & T), 836 Broadway, New York 10003. **Antique prints**—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Accessories**—John Rosselli Antiques (T), 255 E. 72nd St., New York 10022. **Bed lamps**—Paul Hansen Lamps (M), 121 E. 24th St., New York 10016. **Wall sconces, bedside table**—Paul M. Jones (T), 979 Third Ave., New York 10022. **Mohair throw**—Greg Newham (T), 192 W. Chestnut St., Kingston, New York 12401. **Chandelier**—Nesle (T & R), 151 E. 57th St., New York 10022. **Flowers**—Salou, 452-A Columbus Ave., New York 10024.

● *Pages 100 and 101:* **Designer**—Jimmy Potucek, 330 E. 54th St., New York 10022. **Chandelier**—Marvin Alexander Inc. (T), 315 E. 62nd St., New York 10021. **Black lacquer chair**—Charles R. Gracie (T), 979 Third Ave., New York 10022. **Table, upholstered chair**—Old Versailles (R & T), 330 E. 75th St., New York 10021. **Silk drapery fabric** #820 in natural color; **Gazelle wallcovering;** Bovary **fabric on sofa;** Ming **pillow fabric**—Yves Gonnet (T), 1440 Broadway, New York 10018. Patton **carpet**—Rosecore (T), 979 Third Ave., New York 10022. **Matchstick blinds**—Azuma (R), 666 Lexington Ave., New York 10022. **Wall lamp**—Hansen Lamps (T), 121 E. 24th St., New York 10010. **Chest of drawers, antique Italian mirror**—Old Versailles (R & T), 330 E. 75th St., New York 10021. **Silk drapery fabric** #820 in Natural—Yves Gonnet Inc. (T), 1440 Broadway, New York 10018. **Wallcovering**—Hinson & Co. (T), 979 Third Ave., New York 10022. **Chinese screen**—Charles R. Gracie (T), 979 Third Ave., New York 10022. **Chairs**—Hyde Park Antiques Ltd. (T), 836 Broadway, New York 10003. Patton **carpet**—Rosecore (T), 979 Third Ave., New York 10022. **Brass lamp**—Marvin Alexander (T), 315 East 62nd St., New York 10021. **19th-century drawing**—The Shepard Gallery (R & T), 21 E. 84th St., New York 10028.

● *Page 102:* **Designer**—Chuck Winslow, 2514 Sacramento St., San Francisco 94115. **Drapery fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Bed gauze**—Henry Calvin Fabrics (T), 950 Third Ave., New York 10022. **Bed linens**—Leron (R), 745 Fifth Ave., New York 10022. **Antique Japanese lacquer coffee table, child's slipper chair**—through designer. **Regency bookcase, English chair, Regency chair** (foreground)—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Leather sofa, lighting**—Atelier International (T), 595 Madison Ave., New York 10022. **Flowers**—Salou (R), 452-A Columbus Ave., New York 10024. **Painting contractor**—Sal Levy, New York.

● *Page 103:* **Designer**—Richard Lowell Neas, 157 E. 71st St., New York 10021. Tommy wallpaper—Hinson & Co. (T), 979 Third Ave., New York 10022. **Wallpaper trim**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. All other information available through Richard Neas. ■

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October 1982 Issue

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8	$1.00	24	.50	40	$5.00	56	$1.00	72	.50
9		25	$1.99	41		57		73	$1.00
10		26	$3.00	42	$2.00	58	$1.00	74	
11		27	$2.00	43		59	50	75	.50
12	$2.50	28	$3.50	44	$1.00	60		76	
13		29	$3.00	45		61		77	
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ROBERT ADAM: Originator of the Neoclassical Style in 18th-Century England

As an architect Adam sketched furniture and many other objects to go in the rooms he designed, thus creating the first truly unified interiors.



1

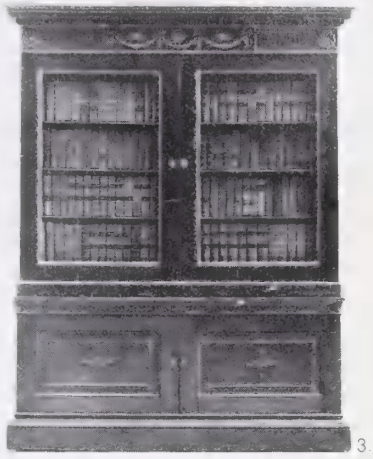
This mirror was part of a group entitled "Furniture for Kenwood House," a sketch in *The Works in Architecture by Robert and James Adam,* Volume I, No. 2.

The mid-1700s witnessed a revival of neoclassicism in England that spread abroad throughout Europe and America, influencing, among other devotees of design and architecture, notably Thomas Jefferson. Interest in the classical works of the 16th-century architect Andrea Palladio was in part responsible for this resurgence. The designs of architect/designer Robert Adam, who adapted classical elements to 18th-century tastes, also fostered the popularity of neoclassical motifs.

Born in 1728 in Scotland, Robert Adam followed his older brother into their father's successful architectural firm, leaving in 1754 to embark on an extended tour of Europe. It was during this year that Thomas Chippendale's famous furniture pattern book was first issued. Much of Robert's four years abroad was spent studying in Italy, measuring and drawing Roman antiquities. Shortly before his arrival, the ruins of Pompeii—a prosperous Roman town buried in 79 A.D. during a violent eruption of Mt. Vesuvius—were first uncovered. This discovery sparked considerable excitement as excavations turned up homes filled with brightly painted walls and exquisite mosaics.

Following this sojourn, Robert decided to set up business in London rather than return to his father's firm, and he was joined by his younger brother James. Few of their projects involved building from the ground up but rather making interior and exterior structural changes to existing houses. Robert often turned to furniture designing in order to create a unified environment with furnishings complementing his interiors. This included a wide variety of items—carpets, curtains, fire screens, wall accessories and furniture. While he showed great imagination as a designer, he was not a trained cabinetmaker; consequently, some of his early furniture designs reflect his lack of a craftsman's understanding of wood (especially the limitations this material imposes on elaborate ornamentation). By the late 1760s, however, Robert Adam's style had matured into designs of great elegance, classical in proportion, possessing a delicate grace and sophistication. This growth evolved in part through his association with leading cabinetmakers such as Thomas Chippendale, who skillfully executed Adam's illustrations. Adam's designs at this time reflected the influence of French neoclassical designs of the Louis XVI period. Legs became slender and tapered and

(Continued on next page)



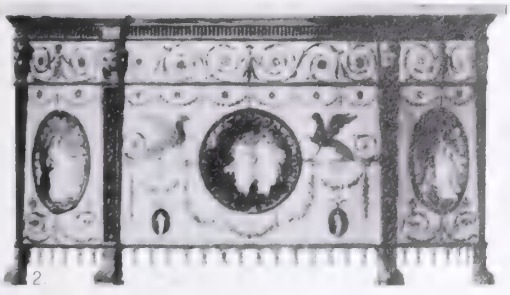
3

Adam-designed bookcase of pine stained to look like mahogany. Carved decoration of swags, rosettes, scrollwork and the molding around the glass are gilded.



4

A mahogany side table in the Adam style. Tiny circles of wood are inlaid just below the top, and leaves are carved on the apron. Tapering legs are typical of Adam's style.



2

Adam's design for a commode for Bolton House in London. The drawing was modified for a pair of commodes at Osterley Park.

FROM *THE WORKS*, COURTESY COOPER-HEWITT MUSEUM. 2. FROM *THE WORK OF ROBERT ADAM* BY GEOFFREY BEARD (ARCO PUBLISHING CO.). 3 & 4. COURTESY THE METROPOLITAN MUSEUM

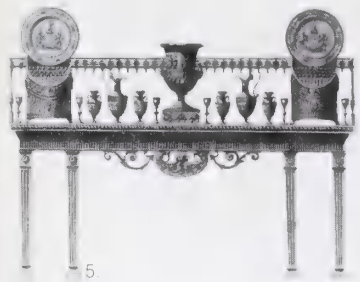
ADAM: Elaborate Ornamentation Embellishes Essentially Simple Forms

(Continued from page 211)

were arranged in pairs with a wide central space.

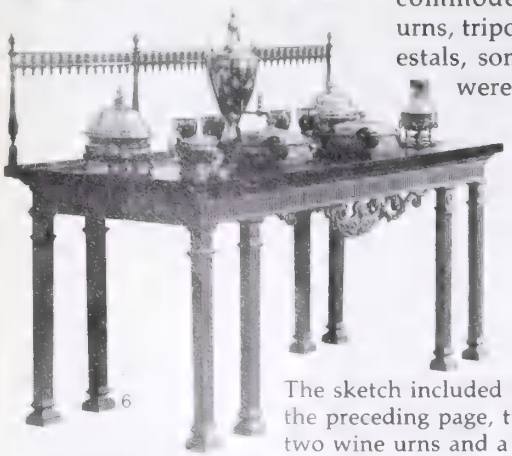
Furniture designed by Adam was highly decorated with inlay, gilding and painted design. Earlier pieces were frequently painted white with gilt trim, while later pieces showed his preference for soft pastels. Color played an important part in relating furniture to the room. Early architectural projects showed Adam's taste for bright colors, which he used liberally on walls, ceiling and floors, but as time went on, his palette became lighter and more delicate here too.

Classical influence was seen in the ornamentation rather than in the actual form of the furniture or decorative accessory with elements such as swags, urns, rosettes, rams' heads, acanthus and garlands combined with pilasters, capitals, friezes and cornices, which were utilized in varying ways as decorative motifs on architectural surfaces as well. Metal and composition, a mixture of whiting, resin, glue and linseed oil heated and placed in molds, replaced carved wood for ornamentation on furniture; this provided greater flexibility for Adam's intricate designs.



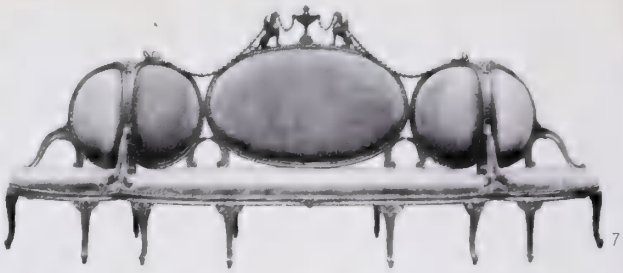
5

Adam designed few chairs (he was the first to use the lyre back); his work was dominated by tables, commodes, mirrors, urns, tripods and pedestals, some of which were inspired by Roman sacrificial altars. Occasionally these concealed wine coolers, cellarettes and even chamber pots. All cabinetmakers throughout the second half of the 18th century felt Adam's influence to some degree.



6

The sketch *(above)* and the side table made from it *(below)* for Kenwood House, in London. The sketch included the mirror on the preceding page, two pedestals, two wine urns and a wine cooler.



7

Above: Gilded wood confidante, part of a set made between 1770 and 1780. *Middle:* Drawing of a sofa inscribed for Sir Laurence Dundass. *Below:* Sofa from a suite of giltwood furniture, probably designed by Robert Adam.

From 1773 to 1822 three volumes of *The Works in Architecture by Robert and James Adam* were published, the third posthumously. Their design goals are revealed in the preface: ". . .we flatter ourselves, we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it with novelty and variety. . . ." Many of Robert Adam's drawings still exist. The largest collection of Adam documents can be found at the Soane Museum in London, which purchased over 8,000 drawings in 1833.



8



9

Classical elements have again begun to surface. Perhaps the 1978 exhibit of Pompeian treasures, which traveled throughout the United States, has left its mark. Earlier this year the Cooper-Hewitt Museum in New York City presented a show entitled "Robert Adam and His Style." For additional information, see Geoffrey Beard's new book called *The Work of Robert Adam* or *Connoisseur* magazine, January 1982, which ran several articles on Adam in conjunction with the Cooper-Hewitt show.■

5. FROM *THE WORKS*. COURTESY THE COOPER-HEWITT MUSEUM. 6. COURTESY THE ROYAL OAK FOUNDATION. 7. COURTESY THE METROPOLITAN MUSEUM. 8. FROM *THE WORK OF ROBERT ADAM* BY GEOFFREY BEARD. ARCO PUBLISHING CO.) 9. FROM HENRY FORD II COLLECTION. COURTESY CHRISTIE'S, NEW YORK

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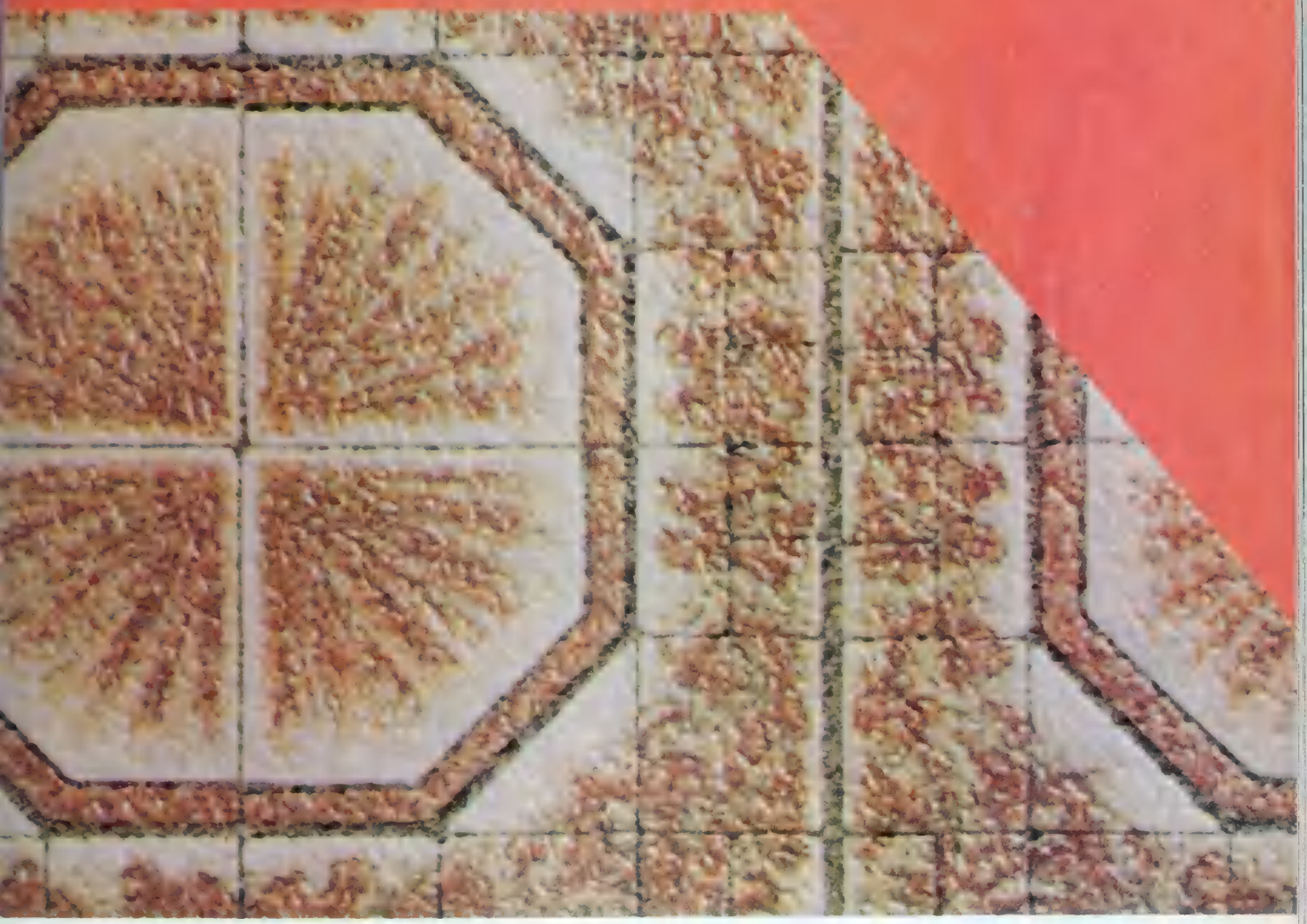
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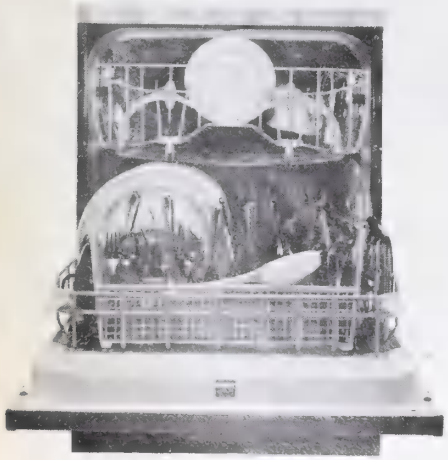
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HOUSE BEAUTIFUL

Volume 124, Number 11, November 1982

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On the cover: *The living room of the historic Henry Van Schaack house in Stuyvesant Falls, N.Y., sets the scene as we introduce the newest generation of English reproductions from the Baker Stately Homes Collection (see pages 68 to 73). The room's English manor-house design is by John Robert Moore; window fabric by Brunschwig & Fils; George III mirror from Hyde Park Antiques; coffee table from Michael Capo Antiques Ltd. Photograph by William P. Steele.*

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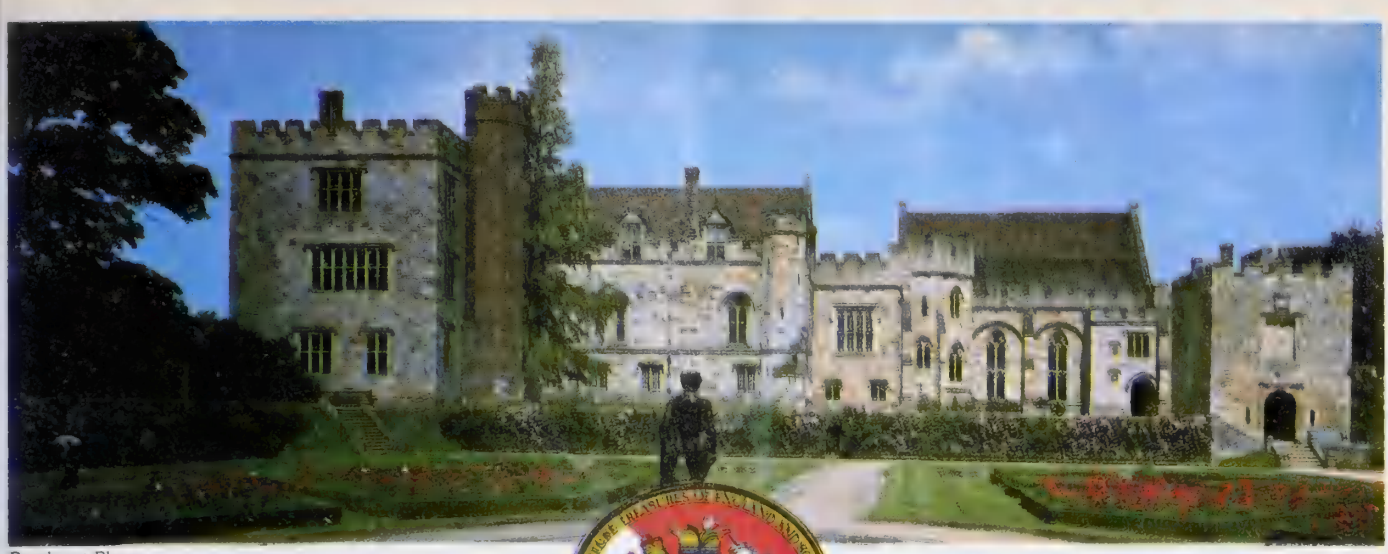
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THINKING ALOUD

This month, I'd like to introduce to you a very special member of the House Beautiful staff, Executive Editor Margaret Kennedy, who visited the British stately homes we feature in this issue and returned with these impressions.

—JoAnn Barwick



NIGEL HUDSON

Visiting the English stately homes and talking to their owners was a revelation. The surprise was that keeping up these houses is, as the Duke of Hamilton put it, "frankly, bloody hard work." Taking responsibility for a stately home is a full-time job requiring the stamina and resources of a Renaissance man put to ingenious new work. The houses are run like businesses.

Five hundred years ago, a lord's castle was a symbol of power and influence, the seat of his strength. Mark Girouard in *Life in the English Country House* notes a "curious reversal. . . . Instead of the houses existing as a means to support their owners, their owners now tend . . . to support the survival of their houses."

Feisty, spirited, competitive, bright, tenacious, inventive. These qualities belong to the current owners of the great English stately homes. These owners are up to the challenge of survival.

Competitive. The Earl of Shelburne showed me the picture gallery he had installed in the old orangery at Bowood House. Bowood's grounds were mown smooth and the gardens were manicured. The estate competes with other splendid houses to attract visitors. Fiercely competitive, the Earl works hard to gain his share. He took down the poster that announced the upcoming ballooning event at Bowood. "It spoils the look of the entrance." There must be a balance between propriety and commerce.

Inventive. The Duchess of Argyll has been hand-feeding deer daily to tame them for her future deer park. Lord Pembroke has started a summer horticulture show to attract extra visitors to Wilton.

Spirited and energetic. Mrs. Lytton Cobbold has taken on Knebworth House in addition to overseeing her residence in London, where her husband works. She drives daily to Knebworth and actively cares for the premises. Mrs. Lytton Cobbold learned to cane when 30 chairs needed mending and wielded a brush when 25 rooms needed painting.

The Duke and Duchess of Argyll, undaunted by the devastation a fire had brought to Inveraray Castle, have restored it all. If an expert looked at a damaged painting and expressed no hope, the Duke whisked it off to a more optimistic restorer and got the job done. The Duke has spent $2.5 million on the restoration of Inveraray, but most impressive are the determination and energy that made it all happen.

After handing over the important or "great" rooms to the public, each owner has kept a part of the house that is comfortable and away from the crowds. But even that place sometimes gets preempted, such as in the summer when the Duke and Duchess of Marlborough move a few miles from Blenheim and open their private quarters to public viewing.

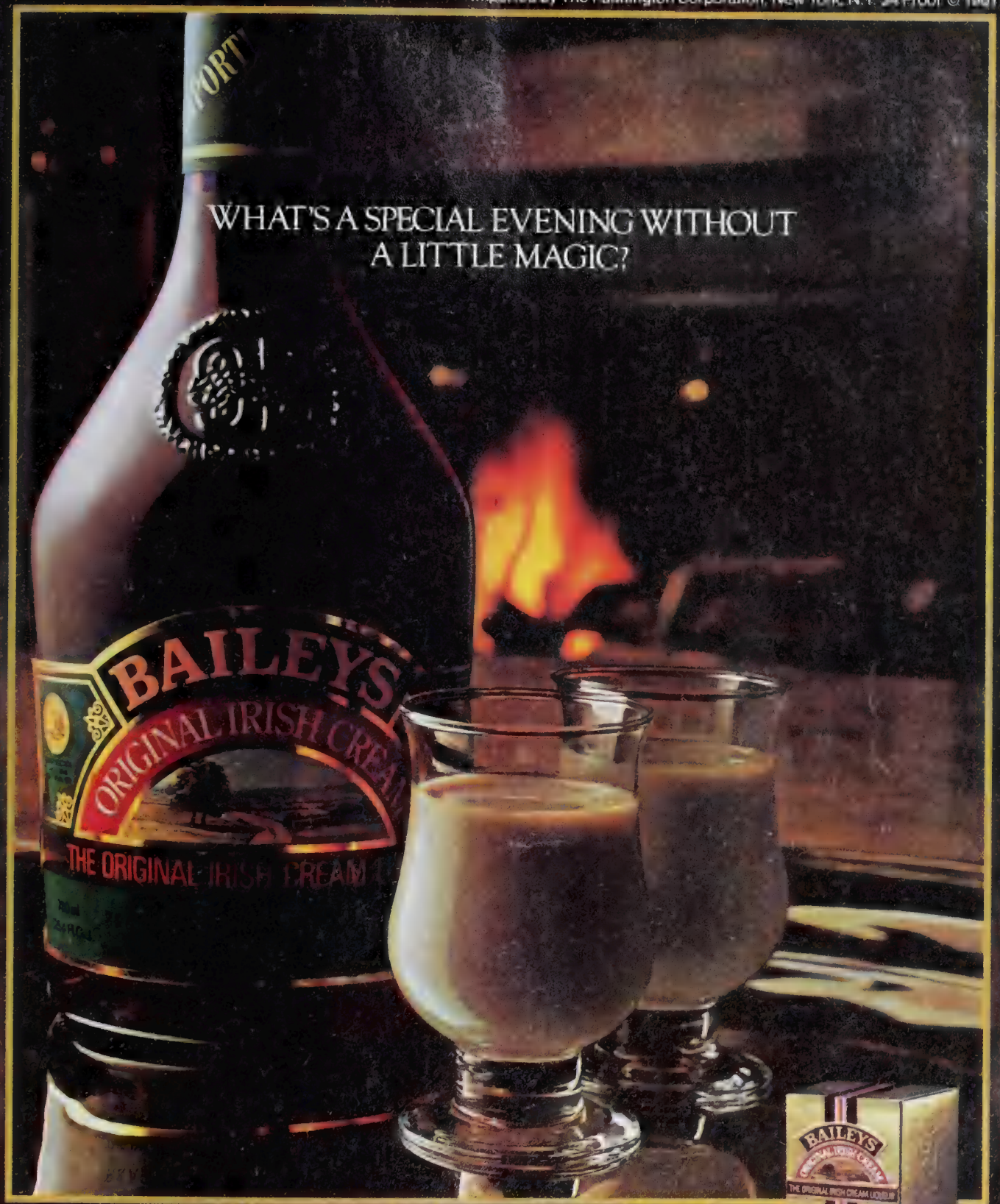
Near the end of my visit, while talking to the Duchess of Argyll, she said, "you've seen so many wonderful houses. Are you envious?"

"No," I answered. "The responsibility is something you have to be born to, to take on." These days beauty demands much.■

Margaret Kennedy

MARGARET KENNEDY
Executive Editor

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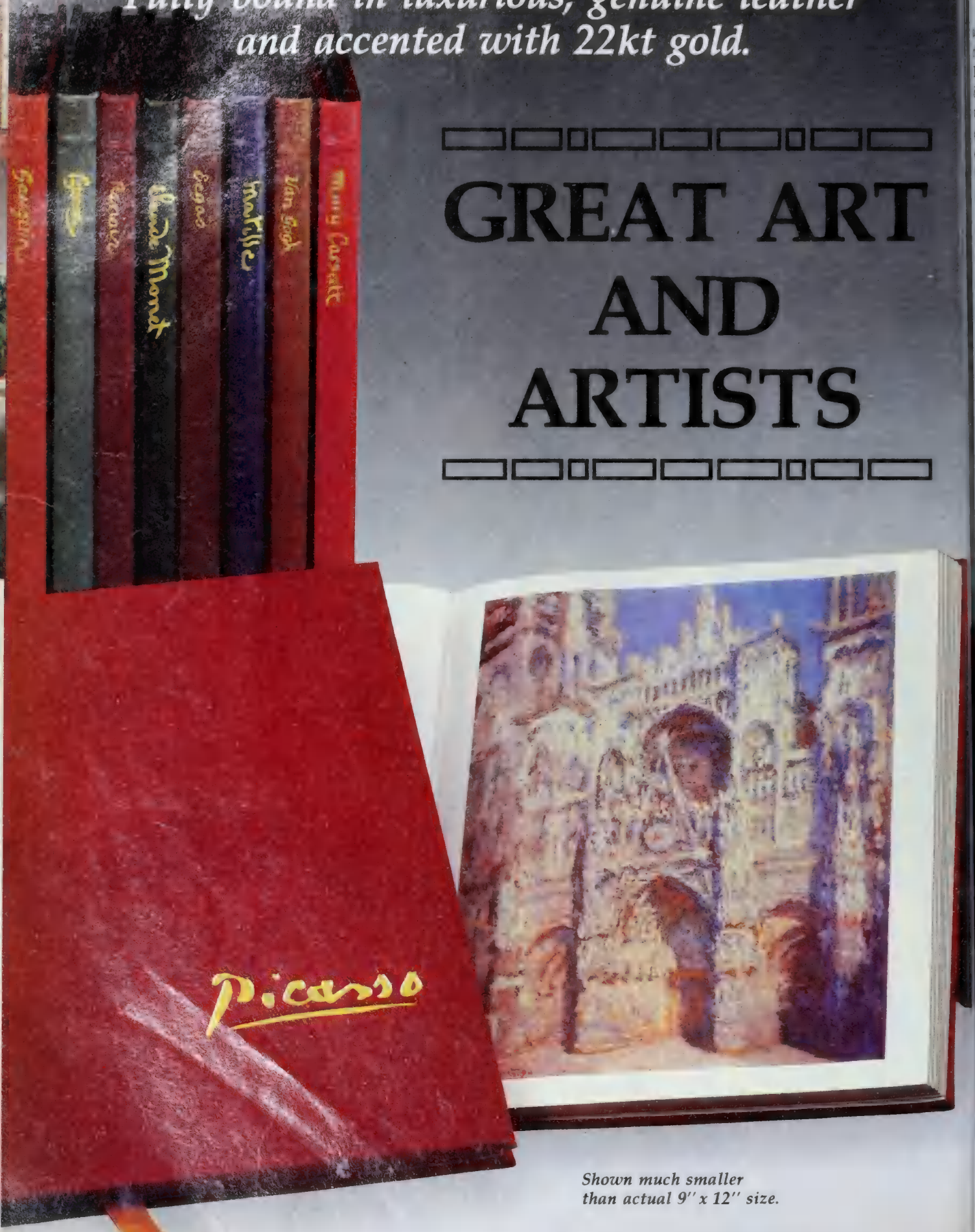
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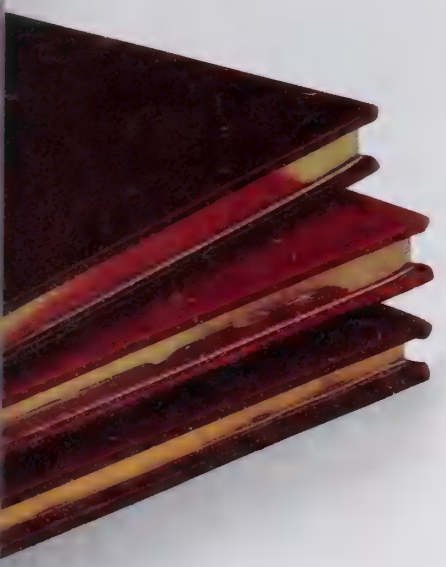
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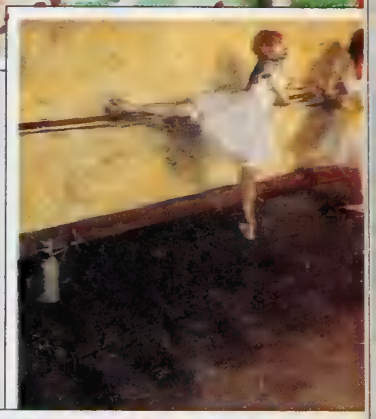
You'll see the great works of Van Gogh—a man driven by such passion that he virtually assaulted his canvases. And Claude Monet, the "Father of Impressionism," whose brush strokes will invite your eye to see and blend light just the way he intended.

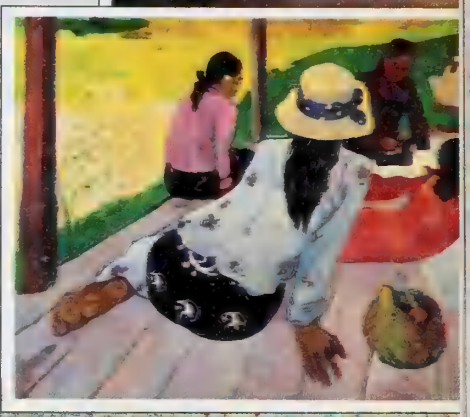
Renoir, whose delicate colors show you a joyous, robust love of the physical world. Gauguin, who found in primitive faith and folk art a way to approach the most basic questions of life. Degas, whose famous paintings of dancers will reveal to you a new way of looking at light, color and form.

And Pablo Picasso, whose long and brilliant career encompasses virtually every major movement of contemporary art. Other great modern artists—including Matisse, Braque, Miro, Kandinsky, and Chagall. And Paul Klee, whose rich imagery and symbolism provide a key for understanding the purpose behind much of modern abstract art.

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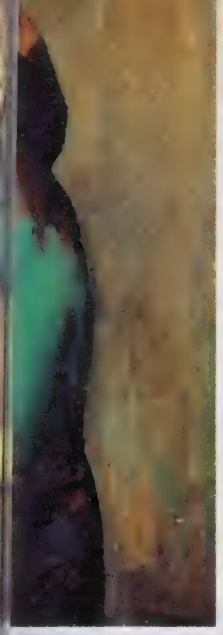
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Just in time for Christmas giving, here's the pick of this season's crop of sit-back-and-shop mail-order treasures. We've culled these gifts—contemporary-crafted collectibles—for you, from museum shops around the country.

Editor BEVERLY McGUIRE



This 15-inch-high tin lantern is a replica of an American classic. $210, from the Winterthur Museum.



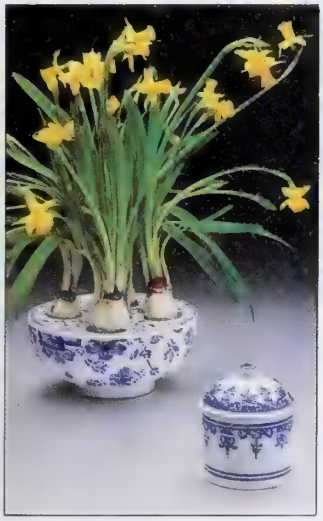
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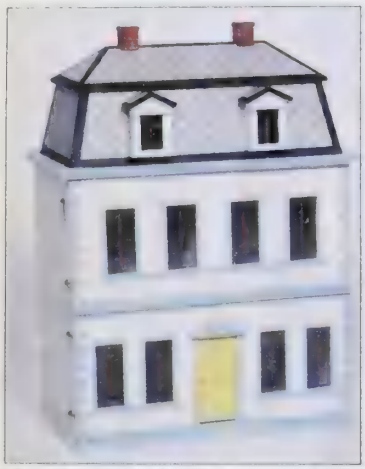
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HYDROTHERAPY AT HOME

Installing a whirlpool bath may be a boon to your health and well-being

By JOANNA BROWN

I'm a big believer in the sister-in-law survey: If my sister-in-law and three of her friends are all suddenly doing something, whatever it is, it must be a trend. So when I discovered that my sister-in-law was acquiring a whirlpool bath, I knew it was time to investigate.

Until recently, whirlpool baths were pretty much restricted to the world of jocks and people with crippling ailments. But no longer, judging by sales of Jacuzzi whirlpool baths and spas, which increased 147 percent from 1977 to 1981. And according to Kohler, another major producer of whirlpool baths, demand is stronger than ever, particularly for Infinity, the firm's newest model, which accommodates *two* bathers.

"We are an idea whose time has come," says Roy Jacuzzi, president of the company that bears his name. "In 1955 we marketed the first portable bath appliance. Since then our product line has expanded to include custom-built tubs and spas with a variety of special features. We know that the whirlpool is on the way to becoming a standard fixture in the American home, very much like the food processor is now."

Like the food processor, a whirlpool bath is a powerful, efficient appliance whose effectiveness depends on the knowledge and expertise of the user. According to Dr. Howard Hunt, chairman of the department of physical education at the University of California, San Diego, the use of whirlpool baths to relieve stress and improve surface circulation is valid, although he has a few caveats: "It's a mistake to mix drinking alcohol and a whirlpool because they both dilate blood vessels, and in some cases this can result in so much blood pooling in the extremities that the heart is deprived and the whole system strained. That's also the reason for the exhaustion people experience after too long a time in the whirlpool.

"Limit your time in the whirlpool to 12 minutes at the most," Dr. Hunt advises. "If you're in a social situation involving a hot tub or a spa, stay in for 10 and out for 20 at least, and don't do it too many times. Spending too much time in hot water can cause you to lose electrolytes and fluids and can also dry out your skin."



JACQUES MALIGNON

Just what are the long-term benefits, if any, of whirlpool bathing? "I used to go to Austria for the water massages," says Iris Kaplan, a New York artist whose slim, youthful body belies her grandmother status. "You lie in a tank, and someone goes up and down your body with a powerful spray of water. It does wonders, but I wanted something I could do for myself at home that had the same effect. Then, about eight years ago I found a Jacuzzi whirlpool bath.

"Incidentally, I feel most people don't install them correctly, and so they don't get the maximum benefit. You see, I don't stay in the tub just to loll around with the water moving—I really use the jets on my arms and legs with very little water in the tub. For that, the tub has to be enclosed in glass—to keep the air temperature up as well as the water from splashing all over. Actually it's relatively easy to do what we did and make your own environmental corner by adding steam. My husband loves a steam bath, and I use it to warm up the area before I turn on the jets. Then, after I've finished, I rub myself all over with a soapy rubber mitt.

"I've seen big changes in my body in these eight years. For one thing, all the stretch marks I had from bearing four children have completely disappeared, and I know my skin is much firmer."

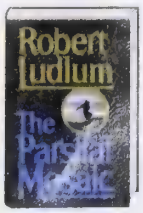
There's no doubt that Iris Kaplan is living evidence of the truth of that statement, but even for those of us who must make do with that old-fashioned, passive thing known as a bathtub, much can still be accomplished in the realm of healing.

"Get right into a warm—but not too hot—tub," advises Joan Witkowski, a New York muscular therapist, whenever clients with backs in spasm call her for a home remedy. "If the water is too hot, the body doesn't totally relax," she explains. "Also, being in very hot water can be exhausting—the water should be just warm enough to be comfortable; then if you want to, you can slowly make it hotter. I recommend putting salts in the water—like Batherapy, a mineral salt you can find in health food stores—otherwise, plain old Epsom salts or salt and baking soda. They seem to pull out fluids and soreness and help the muscles relax.

"Once you're settled in the tub, do some gentle exercises: a pelvic tilt, or draw your knees up to your chest—the point is to keep loosening and stretching the tight muscles. This is one of the best things you can do for yourself. I've had people take as many as three baths a day, soaking for at least 20 minutes. The idea is to reduce pain, to find the least stressful position. That way, the body is able to relax and the spasm will gradually subside. The water itself, the moist heat, has a strong, relaxing quality."

Five thousand years ago on Crete, the Minoans had a sophisticated drainage system that included bathrooms, footbaths and tubs; a millenium or so later the Greeks used their thermal springs to treat a variety of illnesses; in imperial Rome the public baths were as elaborate as the emperor's palace. And in 1982 it looks as though hydrotherapy, one of mankind's most ancient traditions, may be about to regain its former importance in our lives.■

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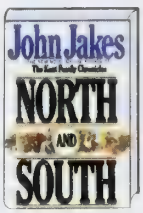
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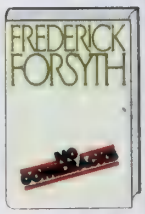
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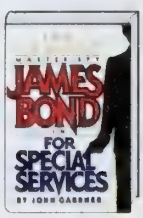
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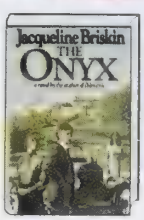
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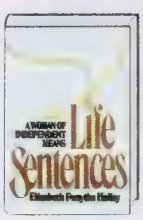
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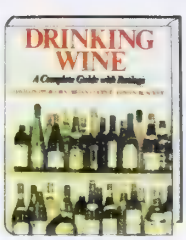
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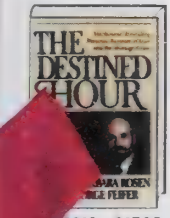
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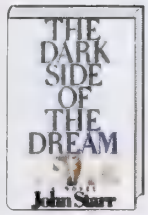
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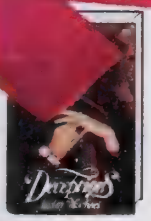


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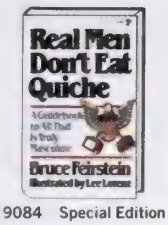
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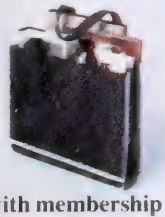


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HOW FIVE EXECUTIVE WOMEN ENTERTAIN IN THE BOARDROOM AND AT HOME

Here, in settings created for Tiffany & Co., their secret comes through: a well-established personal style



Lunch at the bank

"New York business entertaining means a lot of restaurant dinners," says **Judy Hendren Mello, president of First Women's Bank**—which is why she likes to entertain in the bank's beautiful dining room, complete with an antique table, bold china, simple silver and crystal. "It takes the 'office-y' feeling out of working lunches," she says.



Boardroom style

Beautiful crystal and silver, the simplest white china—that's how **Kitty D'Alessio, president of Chanel,** presents boardroom lunches. "I'm very aware of the seasons, because the boardroom has floor to ceiling windows overlooking Central Park—and I try to take that into account with the table settings and food. I like to make each lunch unique and personal—sometimes I'll even bring in an antique lace tablecloth or a teapot from home."



A family farewell

When her daughter left for a junior year abroad, **Inger McCabe Elliot, president of China Seas,** held a family party much like this one, complete with ingeniously wrapped presents, gay cloths and an antique high chair for an ever-present grandchild. "Finger food keeps the children happy," says Mrs. Elliot, mother of eight. "I'm incapable of cooking for two—fortunately, in our family, everyone helps. We always set the table with silver and lots of candles. Once every two years, I'll buy armloads of tapers. I have napkins in every color so I always set a different table— sometimes using a rainbow of napkins. We pick flowers from the garden and invent containers—pretty pitchers, artistic olive oil jars, what's handy. Once you start being eclectic, it's hard to stop!"



Lunch by the pool

"I'd work outside if I could," says **JoAnn Barwick, HB's Editor,** who entertains by her Sagaponack, N.Y., pool—right up until autumn. "I bring my prettiest china out to dress up the setting, keep the food simple, and serve it buffet style. I've collected dozens of trays to make the trek from the kitchen easier. For me, being outside makes even the simplest meal a celebration."



An after-theater supper

Newly married **Colombe Nicholas, president of Christian Dior,** loves romantic after-theater dinners for two. "If I go to an event first, I'm relaxed—my head's not at the office," she says. Her special table-setting touches: oversized white plates (no bread or salad plates necessary), potted orchids instead of cut flowers, unexpected personal food—chili and corn bread for a dinner for a Japanese designer. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

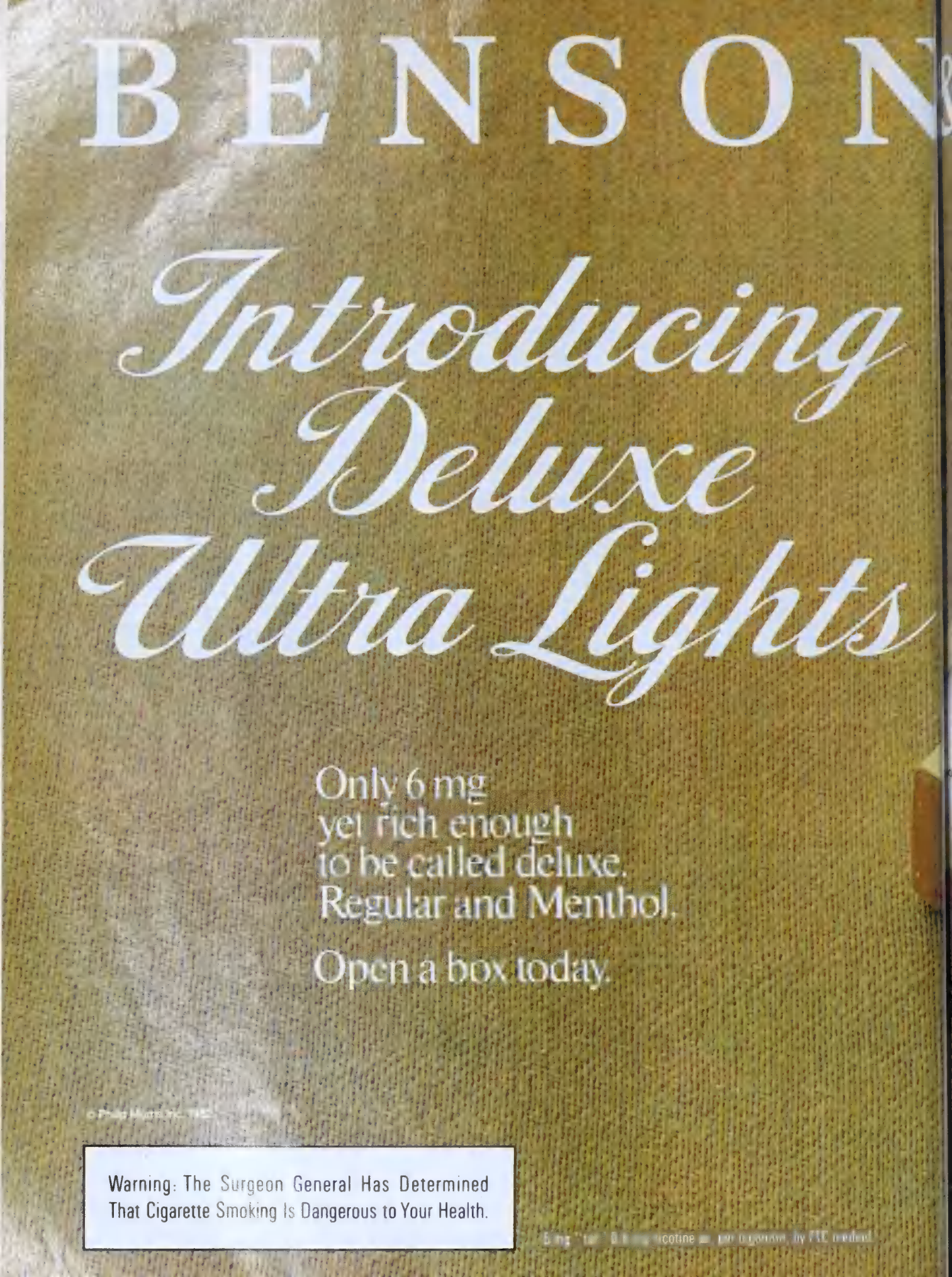
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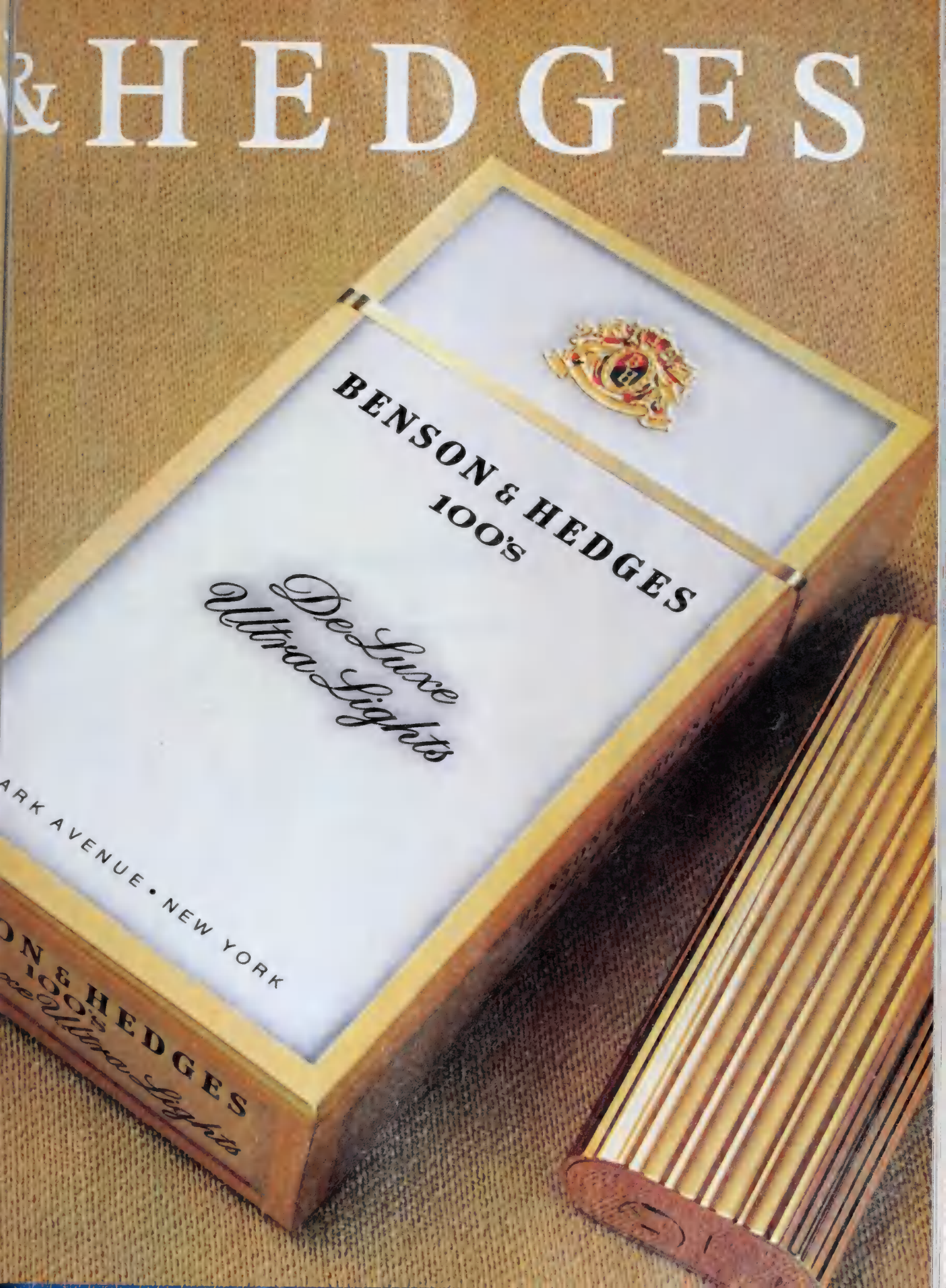
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HB LOOKOUT

CONRAN'S GETS DOWN TO BASICS

America's grocery store generics and France's *produit libre* are what Terrence Conran claims as his inspiration for Basics, a new collection of low-priced, well-designed tables, chairs, lamps, glasses, beds and linens introduced at Conran's and its British and French counterpart, Habitat. "We made an effort to go right through the day's activity—so you can decorate a whole house with Basics," says Mr. Conran. His other big news: a just-opened store in Japan, complete with seven percent smaller sofas to fit the petite Japanese physique. With stores in four disparate countries, England, France, the United States and Japan, Mr. Conran has found that what sells like hot cakes in London doesn't necessarily sell in New York. For example, English glasses were too small for ice-loving Americans' tastes, but "Americans love big sofas—the oversized Club sofa, a U.S. best-seller, just sat on the showroom floor in England," he says. Then, of course, there's "the case of the ubiquitous toast rack." Every good Englishman eats his toast served on a toast rack ("yes, the toast is a bit cold," Mr. Conran confesses). Americans simply didn't know what to do with the rack until it ended up near the stationery department—where it began selling as a letter holder!



Seat basics: Modular sofa comfort comes to the quilted canvas chair. In natural, rust, brown or bright blue with contrasting trim and colorful metal frame, $59 plus shipping, Conran's, 145 Huguenot St., New Rochelle, NY 10801; (800) 431-2718.

A SPANISH CULINARY MISSION

Convinced by Craig Claiborne that she should write *The Foods and Wines of Spain* (Knopf, $18), American Penelope Casas was startled to realize that even in Spain, her husband's native country, there were few good Spanish cookbooks. Moreover, many of the recipes she loved hadn't been written down. Her work cut out for her, she traveled 25,000 miles in Spain, interviewing the best restaurateurs, pleading with relatives for their special recipes and tracking down traditional dishes in remote villages untouched by 20th-century influences. Her diligence has produced what Craig Claiborne calls "the definitive book on Spanish cooking" and a fascinating glimpse of the diverse, staunchly regional cuisines and the gregarious Spanish temperament. To try: *tapas* (hearty hors d'oeuvres served in bars from 6 to 8 P.M., before the standard three-course dinner), eggplant with shrimp and ham (the Spanish are *not* fond of green vegetables), white gazpacho with grapes, paella with the perfect short-grained Spanish rice and 16th-century cheesecake.

60 YEARS OF CLASSIC DESIGN

How McMillen Inc., the design firm synonymous with taste, has been so unfailingly *right* is what makes Erica Brown's new book, *Sixty Years of Interior Design: The World of McMillen* (Viking, $50), so revealing. In 1924, decorators were society women with flair. But Eleanor McMillen Brown, a graduate of the forerunner of Parsons, had a full command of the history of decorative arts. Her workshops could re-create any period chair rail or molding, and her designers spotted quality in every fabric, every antique. Proof of her timeless taste: her dining room *(right)*, virtually unchanged for 50 years.►



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HB LOOKOUT

A CHECKLIST OF CHOICE GIFTS



ERIN GARVEY

1. Deck your halls with a fragrant herb wreath, $40 ppd., Faith Mountain Herbs, PO Box 366, Sperryville, VA 22740. **2. Caroling card:** Open this greeting, and a hidden microchip plays "We Wish You a Merry Christmas" and "Silent Night." Six for $35, American Express, (800) 528-8000. **3. Whiskful-thinking:** Tired of beating whites and sauces, food writer Barbara Kafka designed a battery-powered whisk, safe for stove stirring. With four attachments, $68.45 ppd., Williams-Sonoma, Dept. 513, Box 3792, San Francisco, CA 94110. **4. Sun sums:** With Toshiba's new solar-powered calculator, you can figure anything in sun or artificial light, $16. **5. Let them eat fruitcake**—$1^1/_2$-pound, homemade, all-natural ring is $14 ppd. from Matthews 1812 House, Box 15, Whitcomb Hill Rd., Cornwall Bridge, CT 06754. **6. Shower time:** Waterproof quartz clock mounts on any tile wall so you can time your personal wash cycle, $40, by VDO + Bifora. **7. Shopping for a cooking school?** The just-launched *Culinary & Fine Arts News* gives quarterly updates on classes in the United States and abroad, plus food and travel features, tips from school graduates, $20 a year, Box 153, Western Springs, IL 60558. **8. The ultimate teddy bear:** A reproduction Steiff toy from the collection of Margaret Woodbury Strong Museum, 1 Manhattan Sq., Rochester, NY 14607. Nine-inch bear, $48; 12-inch bear, $62. **9. You're the author** of the fill-in-the-blanks *Cook's Own Book* (Crown, $11) with sections to record recipes and guests' likes and dislikes. **10. December the 25th in 3-D:** New 35 mm 3-D camera gives snapshots a startling new dimension, $267, Nimslo Corp., 1 Nimslo Park, Atlanta, GA 30338.

SETTING A NEW TASTE LEVEL



ALASTAIR FINLAY

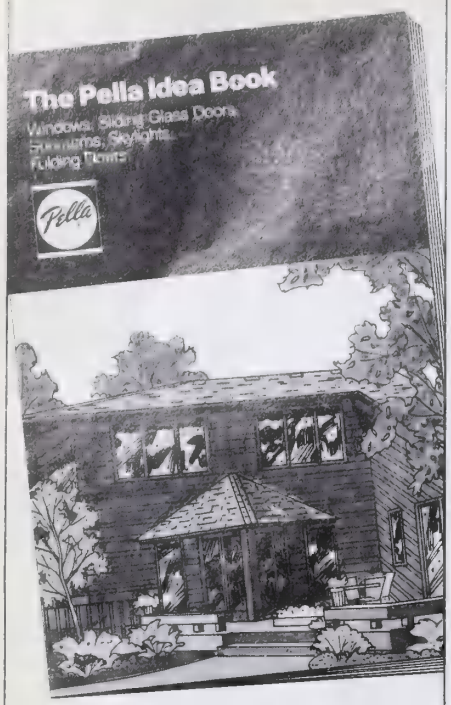
What happens when an interior and furniture designer turns his imagination to china? For Roe Kasian, his first thoughts were of how his dinnerware would look in the room. "People are living and entertaining in their kitchens—and they're buying china to go with their decorating schemes," he says. The three decorating looks he chose to match with his first-ever china line: Woven Cane *(left)* for modernists; earth-toned Willow Tree for country lovers; and pastel Deco for romantics, all with an Oriental influence. Manufactured by Daeware, Mr. Kasian's Dynast china will debut at Bloomingdale's and Marshall Field this month.■ —CLAIRE WHITCOMB

Spode "Christmas Tree" gifts are available at these fine stores:

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Bjornson Imports, Grand Forks ND
Bloomingdale's, all stores
Bon Marche, all WA stores
Borsheim's Fine Jewelry, Omaha NE
Brandeis, all NE stores
Brielle Galleries, Brielle NJ
Bullocks Wilshire, all CA stores
Byron Cade, St. Louis MO
Carroll's, Red Bank NJ
Carson Pirie Scott, all IL stores
T.R. Christian Inc., Minneapolis MN
Cooley's Marco Polo, all MA stores
Cricker Ltd., Costa Mesa, Woodland Hills CA
Dayton's, all MN stores
Emporium-Capwell, San Francisco CA
Famous-Barr, all MO stores
Filene's, all MA stores
G. Fox & Co., all CT stores
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Geary's, Beverly Hills CA
Gift Gallery, Prairie Village KS
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Hall's, Kansas City MO
Herbert's Fine Gifts, Clayton MO
Herschede Jewelers, Cincinnati OH
Higbee Co., all OH stores
Hoagland's at Mary Barlint, Greenwich CT
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Jordan Marsh, all MA stores
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GUEST SPEAKER

Parties that happen on the spur of the moment depend on some behind-the-scenes sleight of hand and a showman's sense of staging

President of the interior design firm bearing his name, Charles Morris Mount creates environments appealing to all the senses . . . most notably restaurants, which have earned him many awards, and highly efficient residential kitchens, distinguished by his organization and use of space.



ARMEN KACHATURIAN

Charles Morris Mount

Parties that happen on the instant, according to my experience, are the ones at which everyone has the most fun. Of course, planning a party in advance is one of life's great pleasures, but being able to produce something marvelous out of seemingly nothing is, I would bet, the way most people would really like to entertain. And it is merely a matter of behind-the-scenes organization that makes these impromptu parties possible, whether you're having four or 40 people.

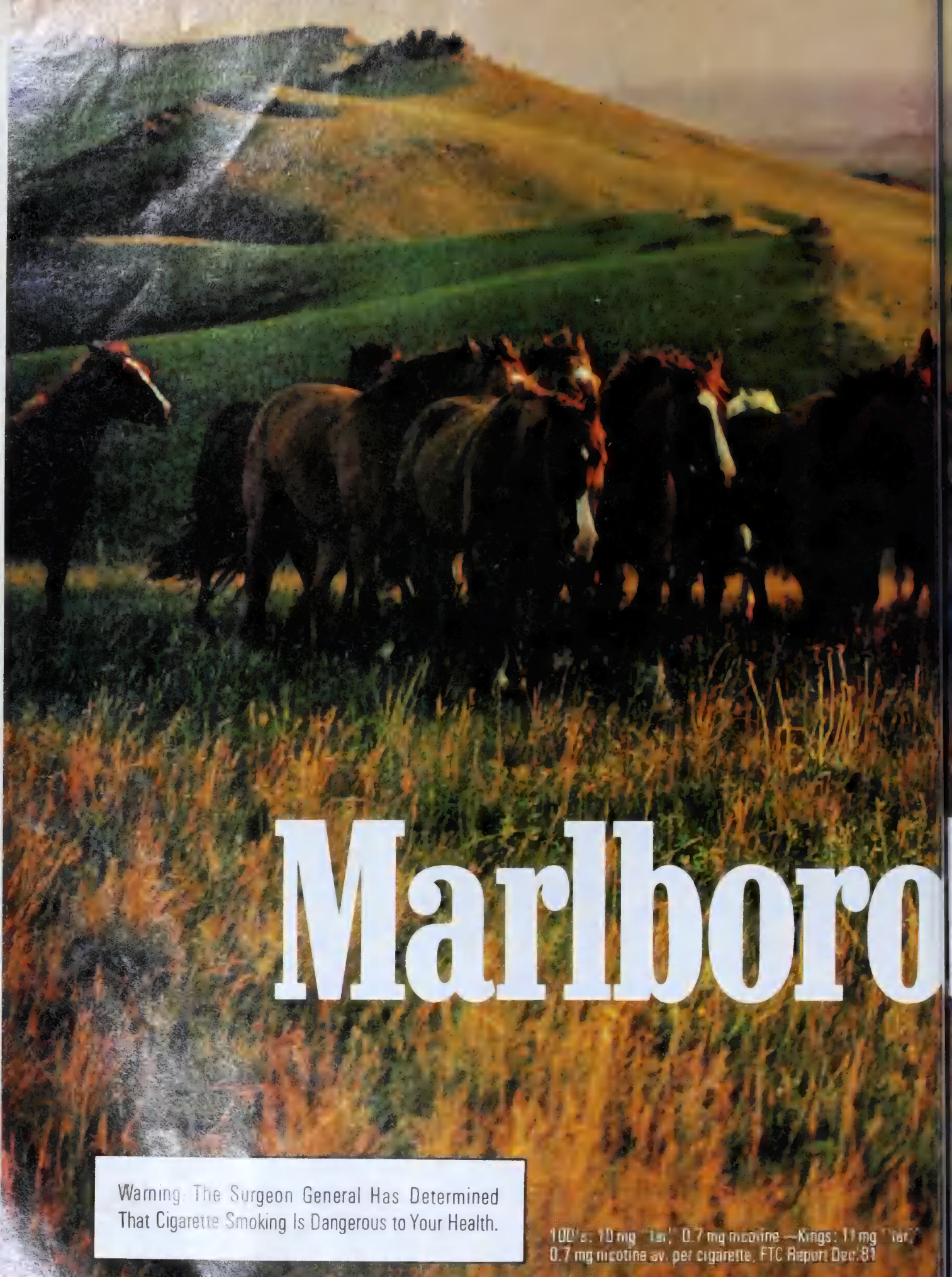
To be prepared for such spur-of-the-moment parties, I stock the cupboards with never-fail staples: sun-dried tomatoes, pasta, nuts, crackers, anchovies and sardines. On hand in the refrigerator are two dozen eggs, three or four kinds of cheeses (one of which is always brie), fresh fruits and, when I can find it, a wonderful whole wheat Sicilian bread that turns anything toasted into a marvel. White and red wines—two of each—are at the ready unless I happen to have a quantity of champagne, which most everybody loves. These staples make for "great beginnings" no matter what else you serve a hungry group. I might also add that this simple list of staples works as well for parties you have had time to prepare for—and they're ready-made miracles for the ones you haven't planned ahead of time.

Another important aspect of always being party-ready is the state of your kitchen storage. It's a lot easier to fix something special quickly when you don't have to struggle to locate your equipment. Making things seem effortless to produce is part of party staging, part of the magic.

Now, for the on-the-scene aspects of impromptu gatherings, abundance is the key: lots of food and lots of people. By way of illustration, I have two separate serving areas in my New York City loft that can be arranged to expand the physical space of the party. Easy access to the food assures an even flow of guests and an opportunity to mix with a variety of people. A round table and a 10-foot-long buffet space work fine. And my serving pieces, collectibles to me, are as abundantly varied as the guests. My assortment contains platters in diverse shapes, sizes and patterns.

Budgeting for parties is another important aspect, especially with the holidays upon us. I think it's smart to keep one basic menu in mind; therefore those staples I mentioned earlier can simply be replenished to accommodate drop-ins. Make that one menu something you really enjoy, that allows small variations. A repertoire of sauces turns grilled chicken, for example, into a feast. At first blush this suggestion hardly fits the impromptu mode—but since the holiday season spans a good two months, feeling and knowing that you're well prepared lets you take advantage of the spontaneity a good party depends on.■

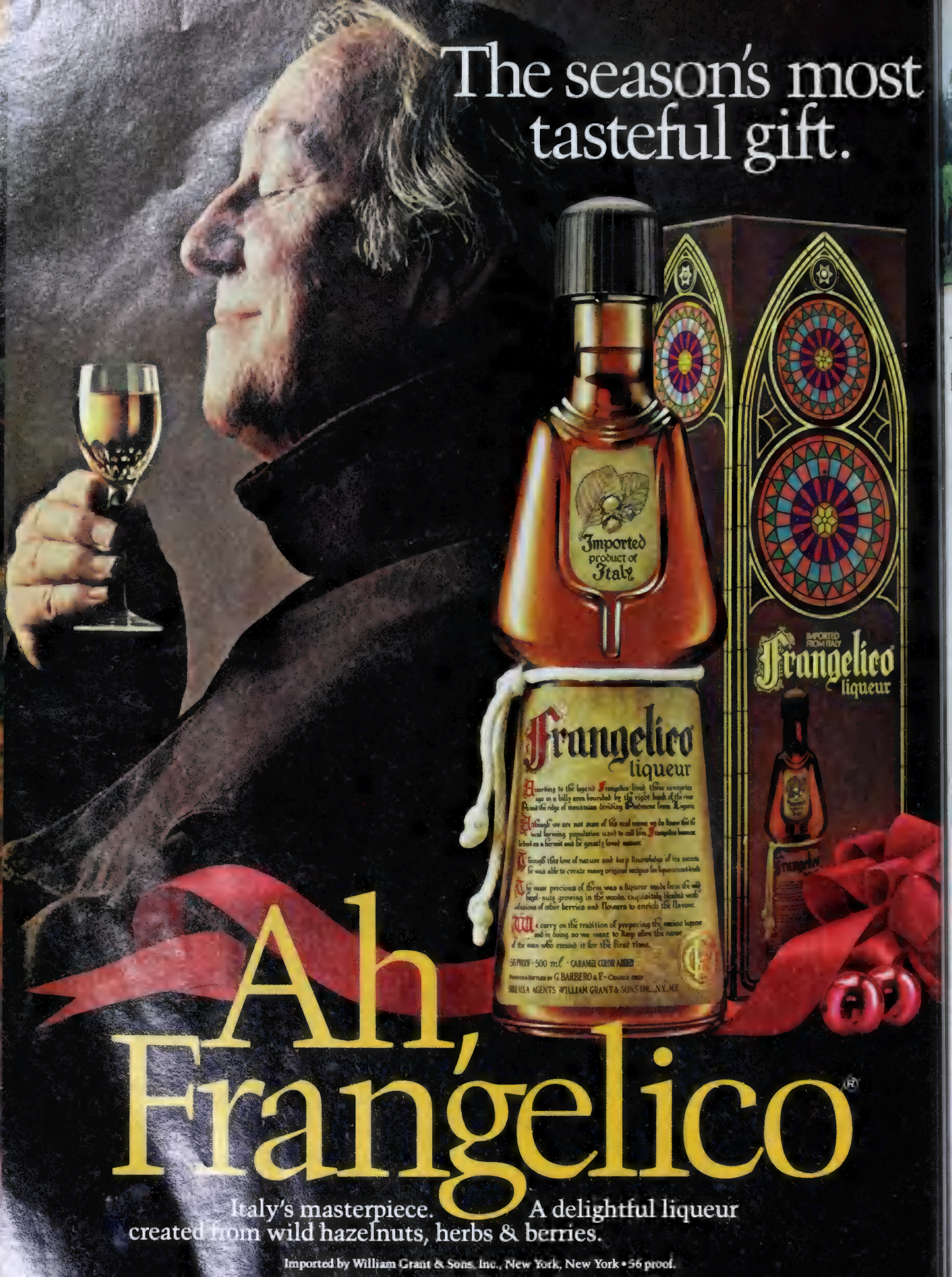

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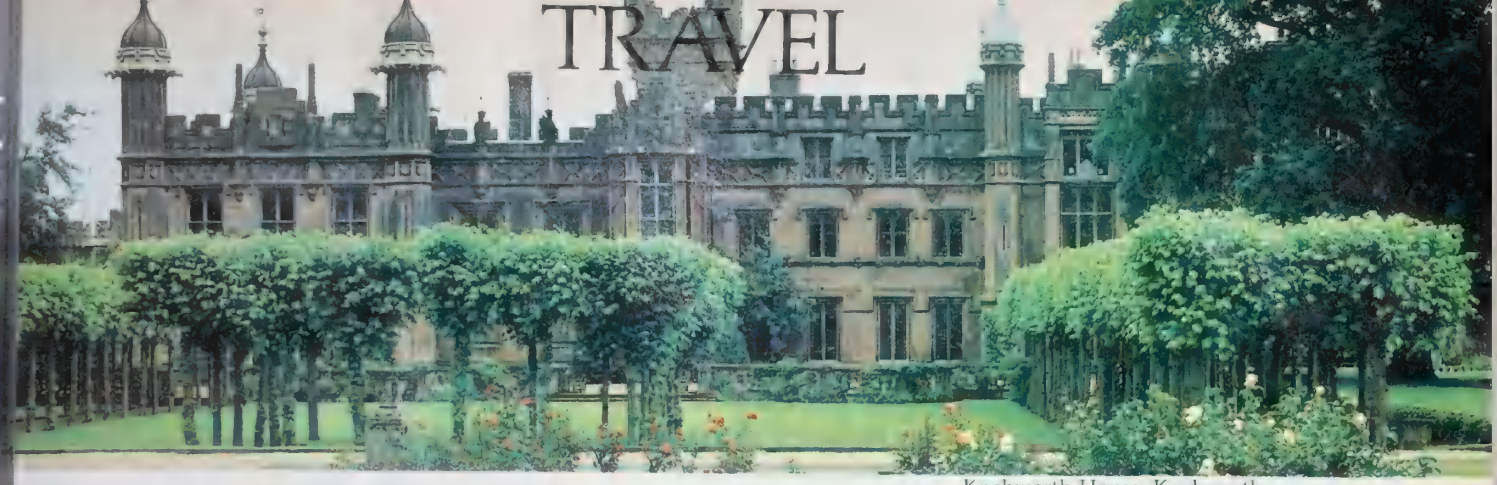
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TRAVEL



Knebworth House, Knebworth

The creature comforts of Britain's cozy inns are part of the pleasure of visiting her stately homes



By STANLEY AND HAZEL CARR

It is easy to imagine that when he was bored with the splendors of Brideshead, Sebastian Flyte might have taken Charles Ryder in one hand and his teddy bear, Aloysius, in the other, sent for the Rolls and bid the chauffeur hasten to **The Black Swan** in Helmsley for a luncheon of pork with bilberries and treacle tart. Although Evelyn Waugh set his novel *Brideshead Revisited* in England's Wiltshire, he fashioned Brideshead Castle on Castle Howard, a few miles from Helmsley in North Yorkshire, where the recent television series was filmed.

For anyone exploring this gently rolling moorland area's stately homes—of which Castle Howard is but one—The Black Swan, a combination of Elizabethan, Tudor and Georgian houses that makes it the one dominant building on Helmsley's market square, offers a comfortable base.

One might suppose, given inflation, crippling taxation and termites, that Britain's stately homes would be gradually crumbling away. In fact, 75 historic homes and gardens were added this year to the hundreds listed as open to the public. In most of the shires it would be difficult to find a hotel more than 20 miles from an historic house, and so it is possible to visit two or three in a single day and still be back at your inn for dinner.

Sitting on one of the cozy 18th-century carved oak settles in the antique-filled bar at The Black Swan, tourists plan visits to the city of York, the ruins of Rievaulx Abbey, Newby Hall and Sutton Park, all within a 30-mile radius. Newby Hall is one of the most famous Robert Adam houses. Still lived in, the house is in a 25-acre garden setting, contains a rare set of magnificent Gobelins tapestries, Roman sculpture and a collection of Chippendale furniture.

Hand-carved woodwork is a flourishing industry around Helmsley, and at The Black Swan the bedheads, wardrobes and dressing tables have been made from matching hand-carved oak. Among the suites, the Bilsdale is elegantly styled in the Tudor period with flowered screens and bed linens. Along with charming draperies and sparkling antique silver, the blending of the inn's 17th- and 18th-century oak and mahogany furniture promotes a soothing atmosphere.

Some 250 miles southwest, near Warminster, Wiltshire, **Bishopstrow House**, an aristocratic Georgian mansion standing in parkland dotted with peacocks, geese, sheep and a pony, is a splendidly comfortable touring center. Nearby are Wilton House, Longleat and Bowood Gardens, as well as Bath, Stonehenge and the National Trust Village of Lacock.

(Continued on next page)

Stanley Carr is a travel editor; Hazel Carr is a free-lance writer. They both enjoy seeing stately homes on their visits to England.



The Black Swan, Helmsley



The Bear Hotel, Woodstock



The Cavendish Hotel, Baslow



The Roxburghe Hotel, Edinburgh



Creggans Inn, Strachur

Continued from page 41

One of the hotel's rooms boasts a dark oak Jacobean four-poster with bed curtains, draperies and wallpaper in a matching pattern of pink roses, saffron carnations and vines on a cream background and a bathroom with matching fabric. A toffee-colored carpet is scattered with Oriental rugs. There are lavish arrangements of fresh flowers, which complement the French and English antiques, and the bedrooms have serene views across the pastures.

Great pride is taken in the food served. One dinner began with an avocado and endive salad, followed by cheese soufflé, then rack of English lamb with herb stuffing, fresh vegetables and a choice of fruit, ice cream or chocolate desserts with a tray of cheeses. Breakfast in your room is served on a damask-covered table, with pretty china and a silver tea strainer. The flaky hot croissants come with homemade cherry jam, bitter marmalade and freshly squeezed orange juice. A full English breakfast can be had in the glass-enclosed conservatory, which is also used for dinner.

Eighteen miles away, just outside Salisbury, stands Wilton House, one of England's finest historic homes. Owned by the Earl of Pembroke, the house was worked on by Inigo Jones around 1650 and completed by James Wyatt in 1810. Jones's superb state rooms house a treasure of paintings and furniture, and there is an exhibition of 7,000 model soldiers. The extensive gardens are the center for a summer horticultural show and an antiques fair in March.

For garden lovers, Bowood, at Calne, offers one of the finest examples of "Capability" Brown's English landscapes. The lake walk includes a Doric temple, hermit's cave, cascade, 60 acres of rhododendrons, Italian garden, rose garden and an arboretum. The Earl of Shelburne occupies the 18th-century house, which has three new exhibition rooms featuring sculpture, watercolors, costumes, ceramics and furniture.

An easy drive north from Bishopstrow House is **The Bear Hotel** at Woodstock, Oxfordshire, where the motto on the matchbooks is, "The inn was old when the palace was new." The 18th-century palace is, of course, Blenheim, which stands at the edge of the village and was Sir Winston Churchill's birthplace. The home of the Duke of Marlborough, Blenheim is one of the "big seven," as the most visited stately homes are called, and a truly magnificent example of classical architecture and beautifully landscaped gardens. Paintings, tapestries and exhibits of "Churchilliana" are great attractions.

Also close to The Bear are Ditchley Park, noted for its interior decoration; Broughton Castle, complete with moat; and the 17th-century gem, Rousham House.

The Bear's original 16th-century structure remains intact though new rooms have been added by incorporating buildings such as stables, so that the hotel's additions now resemble a little mews. The cobblestone yard overflows with pink and red geraniums and lavender beds, and the 40 rooms combine a strong sense of history with all modern comforts. A pants press, well-lit dressing table and tiny fridge add comfort to individual rooms.

Continuing north up the spine of England, a driver would do well to pause at Bakewell, Derbyshire, heart of the district of peaks and lakes, of Bakewell tart, sage sausages and



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pork pies. For here stands Chatsworth, one of the grandest of palaces and home of the Duke and Duchess of Devonshire. The gardens, with their elaborate waterworks, rival the wealth of artistic treasures indoors.

In nearby Baslow, **The Cavendish Hotel**, built of honey-colored stone, and with attractively decorated rooms and pretty dining room, is



Bishopstrow House in Warminster is close to three stately homes: Wilton House, Longleat and Bowood. It's an elegant and very comfortable inn.



Tea and, in fine weather, dinner are served in the glass-roofed conservatory of Bishopstrow House.

part of the Chatsworth estate. Framed, colored etchings of the Great London Exhibition of 1851 decorate the dining room, which features balloon curtains below pleated ruffles. Many rooms have brass bedsteads, minibars and tea makers, and the cork-walled bathrooms have every amenity, including heated towel rails. Most of the 13 rooms have lovely views of the valley looking toward the Pennines.

If England has its country houses, Scotland has its castles—to visit and

(Continued on page 46)

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Continued from page 43

to stay in. Eight miles from Edinburgh, at Bonnyrigg, the 700-year-old **Dalhousie Castle** stands on beautiful grounds of streams and wooded walks. It has played host to Edward I, Henry IV, Oliver Cromwell and Queen Victoria; today its 24 rooms, all with bath and shower, are simply but elegantly furnished, and there are masses of thick towels in the bathrooms.The public rooms include a handsome library and a dungeon bar.

Lennoxlove, the home of the Duke of Hamilton, at Haddington, is the drawing card for historic-house hunters here. It dates from the days of Mary, Queen of Scots, and her casket and death mask are on view, together with the Hamilton Palace art collection.

Another castle—to visit—is Floors, at Kelso in the border country overlooking the River Tweed and the Cheviot Hills. It is the home of the Duke and Duchess of Roxburghe and has a fine display of porcelain, tapestries, French and English furniture and Old Masters.

For those who prefer to stay in Edinburgh, **The Roxburghe Hotel** matches its classical 18th-century exterior with rooms freshly decorated in period style. The second-floor bedrooms are especially attractive with marble fireplaces and recently modernized, carpeted

The "Open to View" ticket is Britain's best bargain—a month of stately homes for $19!

bathrooms.

In the quest to visit another famous castle—Inveraray—in Argyll, you may stumble upon the remote village of Strachur, poised at the edge of Loch Fyne, the long arm of the sea that stretches toward the mountains of Scotland's West Coast. Here Sir Fitzroy and Lady Maclean run the 23-room **Creggans Inn** as their finale to a life of derring-do.

In a pastoral setting of bright water and craggy landscapes, the inn caters to fisherman who set out just after the 5 A.M. dawn and travelers who glory in the lush, green vegetation and breathtaking views.

The Macleans manage to combine the original atmosphere of the country pub Creggans has long been with the luxury of the hotel it is now. Many of Lady Maclean's recipes, which are served daily, can be purchased in a cookbook. She decorated the bedrooms herself, with tiny fern-patterned fabric covering bedside tables and feather comforters, color coordinated with curtains and dressing tables.

Inveraray has been the headquarters of the Clan Campbell since the 15th century, but the present castle was built 200 years ago. Its Great Hall, Armory and state rooms, with tapestries and pictures, and the old kitchen are on view.

But one need not travel so far to experience the grandeur of Britain's stately homes. In a two-day London stopover, one can easily take in Ham House at Richmond, Osterley Park House (strategically situ-

(Continued on page 50)

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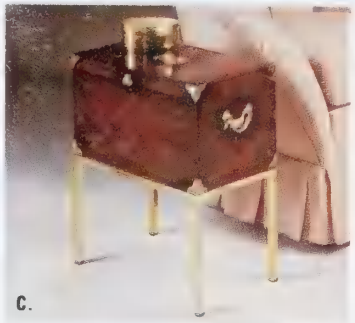
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Continued from page 46

ated on London Underground's Piccadilly Line), Syon House in Brentford and Knebworth House in Hertfordshire.

Ask for a park view when you check into the elegant **Hyde Park Hotel** in Knightsbridge and you can watch the riders exercising their horses on Rotten Row from your bedroom. The hotel is furnished with antiques, and all rooms have enormous wardrobes and well-stocked minibars. Your bathroom—each one is different—may contain a splendid antique porcelain tub, scales and a radio. The hotel is unashamedly luxurious, filled with marble, chandeliers and old paneling, yet it generates a glowing warmth.

A stately homes tour is best accomplished with a rental car. If you fly with British Airways, the airline can arrange one for you from $17 a day, with unlimited mileage, from Godfrey Davis Car Hire. At this price you get a small, nippy car with standard transmission, such as the Ford Fiesta, well suited to back country roads. Automatics start at $26 a day.

Nondrivers can reach most of the homes by rail, continuing on by local bus or taxi. A seven-day BritRail Pass allows unlimited train travel for $147 (first class) and $107 (economy), with children at half price. There are also 14- and 21-day and one-month passes. They are available from BritRail Travel International, 630 Third Ave., New York, NY 10017, (212) 599-5400, *but cannot be purchased in Britain.* BritRail is also the place to obtain an "Open to View" ticket, which admits the holder to about 500 stately homes and private museums all over the country. The pass is good for one month, costs $19 ($9.50 for children) but is likely to go up in price on Jan. 1, 1983. Buy it now and it will be good through all next year.

An entertaining companion for a journey linked to stately homes and comfortable inns is *Through Britain on Country Roads* by Peter Brereton (Crown Publishers, $12.95). Mr. Brereton's goal is to guide the unhurried traveler along 18 scenic routes while using the profusion of good minor roads that are relatively traffic-free, and he succeeds admirably.

Each route is illustrated with clear maps and diagrams, and there is detailed information on the nature of the countryside, local lore, historic sights and accommodations. The routes range from Devon and Cornwall in the southwest and Oxfordshire to the Dales of Yorkshire and the Highlands of Scotland.

For details of stately homes, *Historic Houses, Castles and Gardens in Great Britain and Ireland* is clearly the ultimate reference book. It lists the hundreds open to the public, gives details of hours, admission charges, tours and refreshment facilities and includes many photographs. A brief characterization of each property and its contents is also included. The book is available for $4.75 plus $1.50 for postage from the British Travel Bookshop, 680 Fifth Ave., New York, NY 10019.■

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ON DECORATING & DESIGN:

The silent eloquence of classic Shaker chairs



A chair hanging upside down from a peg on a wall is perhaps the most familiar image we have of domestic Shaker style. To the Shakers, a religious sect that flourished in America during the 19th century, the arrangement of the chair on the wall reflected the state of order, harmony and cleanliness their creed stood for. Lovers of this indigenous American style will find a wonderful opportunity in an exhibit, "The Shaker Chair: Strength, Spriteliness & Modest Beauty," on now through the end of October 1983 at The Shaker Museum in Old Chatham, N.Y. The show illustrates the evolution of a form we consider a work of art today.

The name Shaker has become almost synonymous with Shaker furniture—a pristine, ingeniously minimal and superfunctional design radiating the thought system that produced it. Just two years after coming to America, the Shakers began their chair making in 1776. They anticipated the Bauhaus. The "less is more" philosophy guiding the work of thoughtful designers through much of the 20th century was literally an article of faith to the Shakers. The moral precepts that informed their work also yielded the practical solutions to many of the same problems we struggle with today—for example, the challenge of maximizing light and space in ever-diminishing living quarters. Light and space, premiums of the 1980s, were looked on as heavenly gifts in the 1780s.

Most of the societies produced chairs for their own needs, which included durability, portability, lightness and ease of cleaning and repair. Four ladder-back styles: (top), *a red paint and leather seat chair, c. 1830, with wooden "tilters," a device to protect floors as well as the chair; rocker, c. 1840, attributed to the Hancock society; caned-seat chair, Mt. Lebanon, c. 1850, particularly fine craftsmanship;* (bottom), *chair is angled backward for comfort while working, c. 1840.*

Carpenters' terms such as "upright," "foursquare," "straight" and "squaring-off" were the moral metaphors imbuing every Shaker object. The selection of the perfect wood, the application of the right tool, the selfless investment of time and effort produced perfect work—so precise that today we perceive such precision as being machine-made. What supported such perfection? The belief that "to work is to worship."

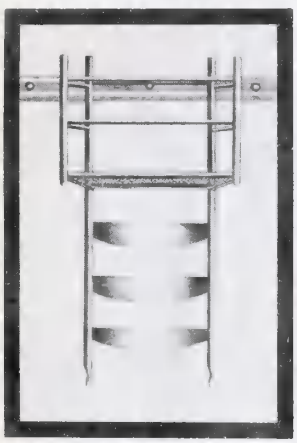
Chair manufacture, which began as a necessary part of the Shaker ethic of self-sufficiency, eventually became a major source of income from sales to "The World" (those living outside the Shaker community). Over the years, chairs made for trade underwent subtle changes until the industry reached its peak in the late 1870s under the eldership of Robert Wagan of the Mt. Lebanon society. Wagan's marketing acumen elevated the Shaker chair industry to a new level of importance, as in the 1870s, no less, he saw the mass appeal of an "old-fashioned" style.

Experts acknowledge three periods of the Shaker chair: Early Shaker (1776-1810), which appears primitive and somewhat heavy; Middle Shaker (1810-1870), which is lightweight, refined and tensile; and Late Shaker (1870-1935), which reflects Victorian influences and looks comparatively vulgar next to the trim lines of the pieces from the Middle period. Connoisseurs pursue pieces from the Middle period. For example, a ladder-back chair bearing the stamp of the Mt. Lebanon society sold for $1,300 at Sotheby Parke Bernet last November.►

The Shaker chair stands alone as the most studied, most common, most discussed, most controversial of all the varieties of Shaker furniture

The Shakers achieved a uniformity of style and design that was truly distinctive





Above: *a No. 7 Production Chair made at Mt. Lebanon, c. 1873. Its upholstery is a wine-red chenille. This is an example of the later style designed to meet the issues of comfort "The World" wanted; hanging from a pair of pegs, the chair seat need only be tapped with a brush to be cleaned and dusted.* Below: *a wheelchair, c. 1850 from Watervliet, N.Y., is adapted from a rocking chair; a third rear wheel steers it.*



The Shaker do-it-yourself kits that flourish in mail-order catalogs also take their designs from this spare, restrained style. However, they should be regarded as modern renditions rather than as classic examples of the old craftmanship. Nonetheless, anything authentically Shaker appreciates in value.

"Every force evolves a form." To the Shakers function was the design and beauty an incidental by-product. The *art* of craftmanship was ignored, and superb execution was married to specific use—the literal concept of made-to-order. As an example, a man's chair was made not only to suit his personal measurements, but also to serve a purpose such as reading or sewing. A woman's sewing box was built between the legs of her chair where everything she'd need would be right at hand. If, however, a person's measurements or purpose were unknown, there were seven chair sizes to choose from and an almost endless choice of shapes adapted to the user's needs. In fact, the Shakers were the first to popularize the rocking chair as a comfort to the old and sick. They also perfected the wheelchair, whose awkward steering made it a nuisance, by adding a small third wheel at the back to help steer. Function was also a factor in details such as finials—not simply added for decoration but rather carved to protect the top slat of the ladder-back chair when it was tilted against a wall—a very human action in any kind of chair. With the pegboard, useful for hanging hats and cloaks not in use, the Shakers dispelled the notion of "fixed" furnishings. They hung their chairs on the walls, thus leaving the floor free and clear for other uses.



A two-slatted-back dining chair made at Watervliet, N.Y., c. 1870, slipped easily under the tabletop when not in use.

Perhaps the easiest chair for us to appreciate is the Shaker dining chair, whose taped seat of wool or leather is the one usually seen hanging upside down on the wall. The crisscross weaving of the tape allows no dust to accumulate; a gentle tap with a broomstick rids the seat of debris. The "backless" aspect of the chair allows it to be slipped under the tabletop after a meal so it takes up minimal floor space. And the chair is so lightweight a child can hang it up.

Many other Shaker furnishings reflect the same logical considerations. Their drawer and cupboard systems initiated the built-in cabinets as we know them. Their interest in manufacturing dual-purpose objects gave rise to gadgetry (until then unknown in America) that simplified time and labor.

The Shakers were among the first to popularize the rocking chair principally for the comfort of invalids and the aged

To quote Marguerite Fellows Melcher from her book, *The Shaker Adventure* (The Shaker Museum, 1975): "Mother Ann Lee [the Shakers' founder] would have been sorrowful and disappointed that the spiritual beauty the Believers tried to bring to the world by putting their hearts to God should have been perpetuated only through the material beauty they produced when they put their hands to work." But isn't it precisely the *spiritual* beauty shining right out of these pieces that makes them so compelling to our eye? They meet so rightly our demands on the furnishings we want today—faithful performance, elegance and craftmanship. The Shaker aesthetic reminds us that getting back to basics is our quest for the very best.■

—PAULA RICE JACKSON

DRAWING OF HANGING CHAIR FROM *BY SHAKER HANDS*. © 1975 REPRINTED WITH KIND PERMISSION BY ALFRED A. KNOPF, INC



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AN ENGLISH RESTORATION DRAMA

Antiques from England's Stately Homes remarkably transformed into aristocratic reproductions

BY SIR HUMPHREY WAKEFIELD

Antiquum Obtinens—Hold to the Old Order. *Ne Obliviscaris*—Do Not Forget. The very mottos of so many of the English peers suggest an attitude and perhaps even an addiction to preservation. For the best part of one thousand years the families who own the original furniture in the Baker Stately Homes Collection have been restoring, renovating, adapting to a new modern age. "New modern" might have been Columbus' year of 1492 when the Lyttons built Knebworth House where they still live. There was always that rehabilitating and refurbishing of houses which was essential because their Lords not only had to thrive, but had to be seen to thrive in full current splendour. They are all pretty expert at it by now, even though the need for new battlements has given way to new burglar alarms and hard-won directorships to earn funds to replace the feudal dues.

Lordly estate owners were also avid collectors in that, as fashions changed, they acquired. Some moved into new lighter, brighter premises in Tudor days, escaping from their fortress fastnesses. The already ancient Earls of Pembroke built the great Wilton House and the Thynnes, now Marquesses of Bath, and Lord Middleton's family built Elizabethan palaces sparkling with arrays of the myriad panes of then-rare glass. There were also, of course, exceptions like the Duke of Marlborough to whom Queen Anne give Blenheim Palace in the 18th century, or the Duke of Wellington to whom a grateful nation presented mansions suited to his conquests. Both these Dukes came of long-established families and knew well how to command the most celebrated designers of their day into urgent action. The resulting grandeur remains as sought after now as then.

By the 18th century these families were well-used to ordering the best and refurnished with ease and vigour. They were also collecting in an era blessed with an extravagance of great craftsmanship. It is extraordinary that the apogee of ever mutable high fashion continues to include these great 18th- and early-19th-century works, which can be both practical and enhancing in two and three centuries. You can take these pieces anywhere, from stone hall to modern apartment, in original or copied form. It is fortunate that the greater proportion of this furniture lends itself to copying, with its sure regular lines rather than the tremulous uncertainty of earlier centuries, or manifest swirling of high Victoriana.

In all our great houses you can see this universal quality of the Stately Homes Collection clearly defined. Witness Knebworth House, that 1492 home of The Honourable David Lytton Cobbold. The great oak- and chestnut-panelled, carved Renaissance banqueting hall centres a flamboyantly Regency dining table, c. 1810. The swashbuckling Prince Regent set the styles of that day with fancy tastes which, however precariously, kept within the parameters of true proportion. This dining table has broad, bold ebonized and satinwood bands, and a pedestal support straight from ancient Egypt. Here it stands distinctively in an heroic room 320 years its senior. The table enjoys the distinctly modern-day life of The Honourable David Lytton Cobbold, who stands for Parliament as well as works in a world of oil and commerce, which led him to sign the world's largest known cheque, appearing in the *Guinness Book of World Records!*

A small, late-17th century églomisé looking glass with decorative borders belongs to the 17th Earl of Pembroke, at Wilton. There Queen Elizabeth I joined the family to watch Shakespeare's first performances with her Master of Horse and host,

(Continued on page 132)

Editor's note: *Sir Humphrey Wakefield, a Baronet and a member of a distinguished British family, is an authority on antique furniture who lectures throughout the United States in museums and on television. He is the curator of the Baker Stately Homes Collection, a position he assumed in 1978.*

MICHAEL DUNNE

LENNOXLOVE, HOME OF THE DUKE OF HAMILTON AND BRANDON

All the elements of a living tradition are caught in a photograph: a 17th-century house adjoined to a 14th-century castle keep in front of which is posed a 20th-century family standing in its own prototype of a car-for-the-world-of-the-future. The house is Lennoxlove, home of the 15th Duke of Hamilton, where His Grace Angus Alan Douglas Hamilton, his wife, Lady Sarah, and three of their four children, Lady Anne, Lord John and *(middle)* Alexander, Marqess of Hamilton and Clydesdale,



HOW ENGLAND'S STATELY HOMES LIVE TODAY

(Their public and private sides)

Though "to the manor born," the current generation of stately homeowners is tenacious about preserving its proud heritage. Using time-honored tools of ingenuity and resourcefulness to maintain vast gardens and treasure-filled living quarters, these determined families meet the day-to-day challenge. For us, the stately homes of England present a vital link with architecture and furnishings that flourished through centuries of England's glorious traditions.





MICHAEL DUNNE

In 1978 the family of the 15th Duke of Hamilton moved to Lennoxlove near Haddington, Scotland. "We never would have considered living here without sharing the castle with the historic-house-viewing public," he says. "The future of historic houses depends entirely on the attitudes of the government of the day; while the money we take in from visitors' receipts is important, it is because of specially devised tax advantages that we are able to manage year-to-year."

While the American TV-viewing public is still recovering from its love affair with BBC's production *Brideshead Revisited* last winter, certain titled men are working out ways to run their magnificent houses like businesses by opening them up to the public, renting spaces for private gatherings, sponsoring lecture tours and promoting tourism. To keep their family traditions alive, they have found it necessary to accommodate the dreams of the world. Lennoxlove receives from 3,000 to 5,000 visitors a year to its park and gardens, compared with the 130,000 a year reported by The Estate Office of Blenheim Palace *(opposite page)*. "One-hundred thirty thousand visitors a year! Why, they'd wear out our stairs!" laughs the Duke. ►

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LENNOXLOVE

The house is called Lennoxlove to express the steadfastness of La Belle Stewart, a great court beauty, toward her husband, the Duke of Lennox, while she successfully warded off the blandishments of Charles II. The Blue Room *(1)* includes an Adam satinwood table crossbanded with rosewood, reproduced by Baker for the Stately Homes Collection; the garden gates *(2)* face Lethington Tower, the 14th-century castle keep of the house's original inhabitants, the Maitlands.

BLENHEIM PALACE

The splendid Green Writing Room *(3)* boasts the great tapestry depicting the Battle of Blenheim (1704) in which victory over the French established the First Duke of Marlborough. Erected in the style known as English Baroque, the palace *(4)* was designed and built by Sir John Vanbrugh, who also built Castle Howard. His Grace the 11th Duke of Marlborough and his wife Lady Dagmar Rosita *(5)*.









The Wilton House Horticultural Show & Festival of Flowers was an event held at the end of last July. Lord Pembroke *(top left)*, the 17th Earl of Pembroke, personally helped in its organization. Continuing a traditional family passion, he designed and built gardens in the forecourt of Wilton House to honor his father, Lord Sidney.

The Tudor house near Salisbury has been called the most beautiful Charles I house in England. It boasts the contributions of such designers as Hans Holbein, Isaac de Caus, Inigo Jones, portrait painter Van Dyck, William Kent and James Wyatt.

In the velvety wooded wilds in the north of Scotland stands Inveraray Castle, the picture-perfect realization of storybook enchantment. The Highland family of the 12th Duke and Duchess of Argyll *(opposite top right)* oversees the great demesne of Loch Fyne with its walls, gates, lodges, plantations, and farm buildings.

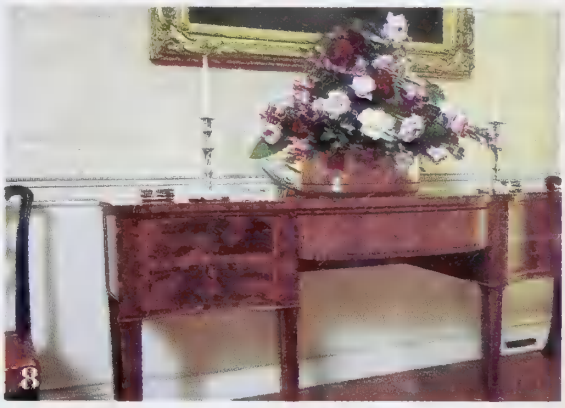
In 1925 a fire destroyed a substantial portion of the family's heirlooms, thus "providing us with a rare opportunity for self-expression in the redecoration of an inherited property," says the Duke.

The Duke of Argyll is the most recent participant in the Stately Homes of England Collection established by the Baker Furniture Co. in America. These pages present the original furnishings from which reproductions are made.

"An alternative to modern design, well-executed reproductions carry on the same tradition of workmanship and beauty that created the originals," says the Duke.►











WILTON HOUSE

The Earl of Pembroke *(1)* is a film director and passionate botanist. A painted *faux* bamboo card table *(2)* in the style of Brighton Pavilion is one of the pieces chosen for reproduction by the Baker Furniture Co. Lord Pembroke's observatory *(3)* is above his orchid house, which opens onto the Italian Garden. A superbly carved mahogany Chippendale pedestal writing desk *(4)*, English c. 1760, is a possible future reproduction.

INVERARAY CASTLE

Inveraray Castle in the Highlands north of Glasgow *(5)* was the great house at which architect Robert Adam served his apprenticeship. A fine Adam mahogany Pembroke table *(6)*, English c. 1770, is intricately inlaid with satinwood fan patterns and rosewood crossbanding. The 12th Duke and Duchess of Argyll *(7)*. One of a pair of Sheraton mahogany and inlaid sideboards, English c. 1790, fitted with paneled cupboards *(8)*. A George II mahogany center table, Scottish c. 1750, on cabriole legs *(9)*. These three pieces of furniture are future reproductions in the Stately Homes Collection by Baker.



Setting off for their pony rides are two of Lord Mid[illegible]



The looks of love on their faces express as nothing else can the pleasure and pride handed from one generation to the next ▶









Surrounded by collections amassed through the centuries, the family of the Right Honorable Sir Digby Michael Godfrey John Willoughby, the 12th Baron Middleton, lives at Birdsall Park near Malton, England. The estate is a working farm producing grain and famed English mutton. Of the seven houses featured on these pages, Birdsall is the only one not open to the public.

In the year Columbus discovered America, 1492, Knebworth House *(bottom right)* was built by Sir Robert Lytton. Today it is the home of the Lytton Cobbold family *(top)*. They are taking a young, enthusiastic approach to managing Knebworth Park. "Finding the crucial balance between conservation and commercial success is the greater part of the challenge," says Lord Lytton Cobbold. "It is the family aspects that will be the salvation of these great English houses, the working bit by bit to refurbish and restore the buildings while hanging on to the pleasures that make it all worthwhile." Knebworth Park is the setting for some of London's most exciting rock concerts, and why not? The young have the same passion for their music as their elders have for their flowers.

"So often people think o country houses as being just relics of a remote time but at Bowood, as in so many places, the last 3 years have been the mos eventful and difficult in the whole history," says Lord Charles Maurice, the Earl of Shelburne *(top fa right)*. Bowood was designed by Robert Adam, its gardens by "Capability" Brown.■

FOR MORE DETAILS, SEE PROOF









BIRDSALL PARK

The south facade of 100-room Birdsall Park *(1)*. A Chippendale mahogany Pembroke table, English c. 1755, has unusually bold champfered legs and may be part of a future Baker collection *(2)*.

KNEBWORTH HOUSE

The Honorable Mr. and Mrs. David Lytton Cobbold with two of their sons, Henry *(right)*, and Peter *(left)*, *(3)*. The great dining table in the State dining room has, as its only alteration, a reduced size for today's smaller spaces *(4)*. Knebworth House *(6)* started as a Tudor mansion in 1492. Its Gothic crenellations were added during the 19th century.

BOWOOD

The East Terrace of Bowood *(5)*, built by Henry Keene in 1755. Charles Maurice, the Earl of Shelburne *(7)*. A set of rosewood and inlaid graduated side tables, English c. 1970, in the Earl's drawing room *(8)*.



WILLIAM P. STEELE

The historic country houses of England have inspired generations of students and lovers of great design. How marvelous to experience firsthand the interiors of houses that have survived the wear and tear of living for centuries. What's more, the superb furnishings of these houses translate from baronial hall to colonial house thanks to a fine reproductions program being undertaken by the Baker Furniture Co. In order to show just how the reproductions transplant, House Beautiful asked designer John Robert Moore to decorate an American house with pieces selected from Baker's Stately Homes Collection.

Mr. Moore chose an 1802 brick Federal-style house on the banks of the Hudson River in Stuyvesant Falls, N.Y., to display English country house decorating and its adaptability to modern-day American life. The historic Henry Van Schaack House has the gracefully proportioned rooms and plain, stalwart lines that are in keeping with the original scale of these reproductions. Where height and "elbow room" are possible, the larger pieces feel right at home. However, the genius of the collection lies in the fact that many, many selections fit the smaller, more intimate spaces that characterize today's homes, whatever vintage.►

Beautiful woods, polished to reflect every ray of sunlight in this first floor living room, have been crafted from their original counterparts: the mahogany book cabinet from Penshurst Place, a Regency mahogany writing table *(right foreground)* from Longleat House, Chinese Chippendale chair *(foreground)* from Port Eliot, mahogany center table from Floors Castle, between the two upholstered chairs—the George I wing chair from Lennoxlove Castle. The table beside the jade green sofa is taken from an Adam table at Lennoxlove Castle and the mahogany torchère is from Harewood House. All by Baker Furniture, all fabrics from Brunschwig & Fils.

AN AMERICAN VIEW OF STATELY STYLE





Multipurpose rooms are a long-standing tradition in America. Taking advantage of a second living room on the first floor of the 1802 Van Schaack House, John Robert Moore created a dining/sitting room based on the selection of a dual-purpose folding supper table from the one at Wilton House *(see page 62)*. Shown as a gaming table here, it also makes a fine substitute for a dining table, thus bringing dining into another part of the house. The side chairs are from Penshurst Place and the George I mirror from Horwick Hall. The George I walnut chest under it is reproduced from the one at Birdsall House.

What makes the difference between decorating with a period feeling and one that reflects the way we live today? "I think the difference is that today we can decorate with an ageless mix of objects, patterns and color. It's our legacy from this glorious English tradition," says Mr. Moore. "I feel particularly influenced by the work of John Fowler, who brought to houses such as Wilton that enviable agreement between ease and elegance. What lasts is appreciated, and what doesn't gets replaced. It's what makes English rooms look as if they've always been that way."►

Above: A wisteria vine-covered canopy shelters the cozy porch overlooking the Hudson River. Old-fashioned wicker furniture and floaty lace tablecloth are the natural accoutrements for tea on a summer's afternoon. Bright flowered chintz fabric from Lee/Jofa; all wicker furniture and lace cloths from The Wicker Garden; terra-cotta pots from Amos Farm.

Right: Color and pattern-on-pattern fill this dining room and library-like sitting room with verve. Subtly striped Venezia cotton curtains contrast with the beige, green and orange glazed chair seats. Medallion-on-medallion needlepoint carpet and old-fashioned round ottoman are both antiques. Fabrics from Clarence House; bronze chandelier from Olivieri Antiques; rug from Stark Carpet.

Below: Charles and Dini Mallory rescue historic houses, such as the Henry Van Schaack House.





AN AMERICAN VIEW OF STATELY STYLE

VERSATILE REPRODUCTIONS HELP A MULTIPURPOSE ROOM ADAPT TO TODAY'S NEEDS





Colors as fragile as porcelain teacups provide the English flavor of the bedroom. Pale lavender, yellows and celadon greens with white bring their own sunshine and freshness into the room. Classic English chintzes cover a chair, drape the windows and brighten a fireside ottoman. An imposing Chippendale four-poster bed has been reproduced from the one at Ugbrooke Castle, as has the small Queen Anne writing desk tucked into a corner of the room *(above)*. The long bench at the foot of the bed is reproduced from Cliveden and the chest-of-drawers from a serpentine George III chest.

The Baker Stately Homes Furniture Collection includes a wide-ranging assortment of furnishings selected by Sir Humphrey Wakefield, author and a world-renowned expert on antiques, from some 15 great English houses, of which we've shown you a sampling. Across the country, stores will be presenting English decorating in the American mode, at B. Altman & Co., New York City; Wanamaker's, Philadelphia; Woodward & Lothrop, Washington, D.C.; Marshall Field, Chicago; Jacobson's, Jackson, Mich.; Rich's, Atlanta; Gabberts, Dallas; Suniland, Houston; Howard Lorton Galleries, Denver; Cannell & Chaffin, Los Angeles; Macy's, San Francisco; The Art Shoppe, Toronto, Ontario; and Harrods, London. ■

Above: The English mix of floral prints enlivens the color sense in this pretty bedroom. Poppies and Lilies fabric by Lee/Jofa; Aubusson rug from Coury Rugs; coffee table of papier-mâché from Hyde Park Antiques Ltd.; paintings of roses from Hammer Galleries.

Right: Double ruffles of cream-colored cotton and yellow taffeta hang from the canopy covering the bed. All fabrics from Lee/Jofa; fireplace accessories from Wm. H. Jackson; painting from Kentshire Galleries; pillow shams from Thomas K. Woodard.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

AN AMERICAN VIEW OF STATELY STYLE

POLISHED WOODS, CHEERY CHINTZES AND GARDEN COLORS–THE ELEMENTS OF TRADITIONAL COUNTRY STYLE





Neo- CLASSIC

Since the 10th century, many new generations of artists, architects and craftsmen have fallen in love with the glories of Greece and the grandeurs of Rome. And the term "neoclassical" means simply that: A new (neo equals new) love for the art and architecture of classical civilizations. Some famous revivals have been the Renaissance in Italy, the Adam style in 18th-century England and the 19th-century Greek Revival in this country. We seem to be headed for another revival. Here are some of the best designs from the present neoclassicists.■

Editor KATHLEEN MAHONEY


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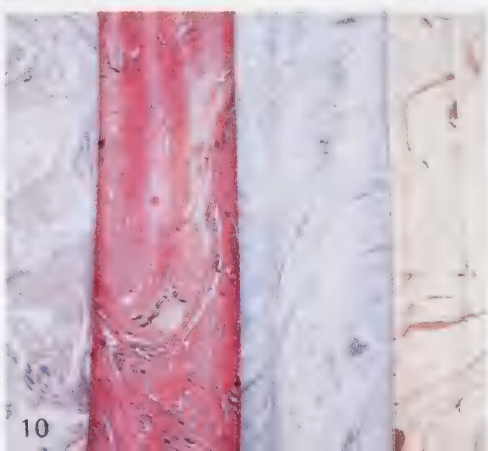

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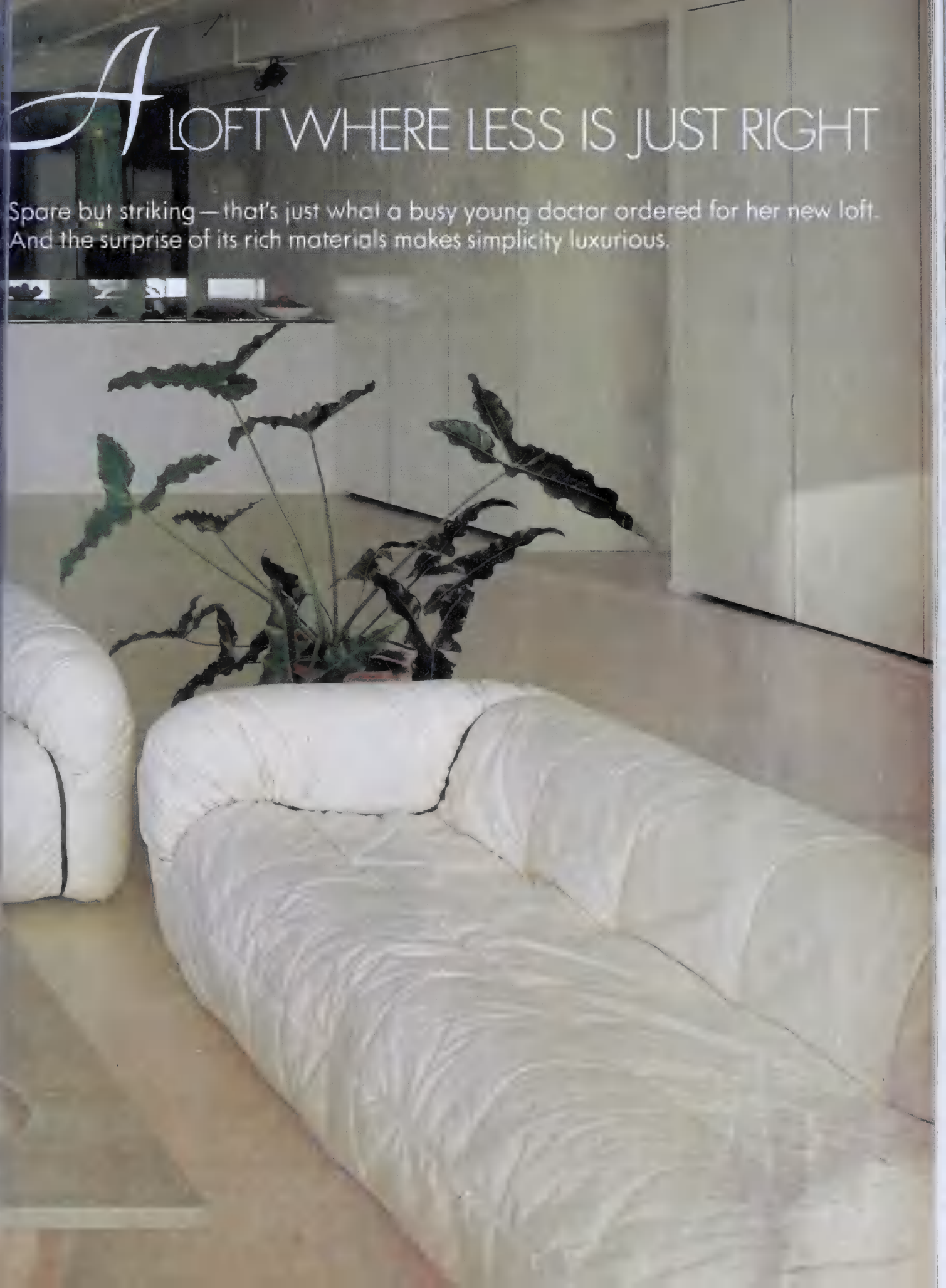

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Opposite: A new version of a Regency game chair (the 1815 original was inspired by Greek chairs) is shown here with mauve sueded leather, brass banding and cream-colored lacquer. Ron Seff. **1.** Classical in form, modern in material (extruded aluminum), this column can be used structurally or decoratively. Moultrie Manufacturing Co. **2.** The drapery on this lamp table, hand-carved from maple, is reminiscent of the drapery on ancient statues. It comes in natural as shown, or lacquered, $27\frac{1}{4}$ inches square by $22\frac{1}{2}$ inches high, Casa Stradivari. **3.** Pine wall bracket is carved with acanthus leaves. Sarreid, Ltd. **4.** The color and texture of this urn-shaped lamp evoke images of Pompeii. Alsy Manufacturing Inc. **5.** Eleven-sided columns support the top of a marble console, adapted from a c. 1800 Italian table. Also in travertine. L.J. Newton. **6.** Hand-blown vases, inspired by Etruscan and Roman glass, are treated with acid, then buried in sand to give them the frosted look the ancient ones have. Heights range from 11 inches to 20 inches. Domus Aurea. **7.** The pedestal of this table, hand-carved of Mexican *poroso* stone, features an Ionic capital. LCS. **8.** A very contemporary interpretation of classical columns is 30 inches high and 14 inches square. Designed by Phillip Mueller for Limited Editions. **9.** Silk-screened cotton panels have a double classical motif: details from old buildings on a marbleized background. Mira-X. **10.** Cotton fabrics with hand-colored marbleized patterns. Ron Seff. **11.** Walnut chair by T.H. Robsjohn-Gibbings was taken from a 5th-century B.C. Greek chair. Gretchen Bellinger.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



The antique carousel horse (above) was the only item Dr. Ensley Humphreys kept from her previous New York apartment. The rest of the furnishings were envisioned by her designers, Antonio Morello and Donnie Savoie of Studio Morsa, the minute they stepped into... "I went looking for sofas just to make sure the designers were right—and of course they were," laughs Dr. Humphreys, who appreciates the zip-off, washable covers. The mosaic-middle coffee table with wooden "wheels" is Morsa designed, as is the floor lamp. ►



A LOFT WHERE LESS IS JUST RIGHT

Spare but striking—that's just what a busy young doctor ordered for her new loft. And the surprise of its rich materials makes simplicity luxurious.

A LOFT WHERE LESS IS JUST RIGHT

"We didn't want the feeling of high tech or white for someone who works 10 hours in a hospital," says the designer

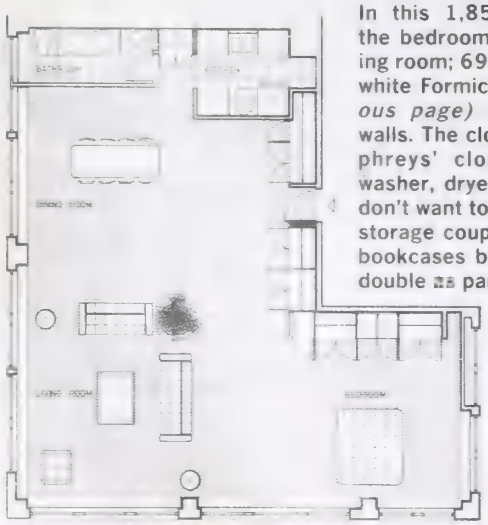
The undisputed star of this loft is the kitchen, with its rich jade marble counters and velvety green copper hood. But this culinary jewel was the very item Dr. Ensley Humphreys almost did without. "I never learned to cook because I'd been too busy as a resident and an intern—so I didn't see why I needed a kitchen," she says. To Antonio Morello and Donato Savoie of Morsa, the designers who were fast becoming her close friends, life without cooking is life not really lived. They insisted on a kitchen and invited her over for homemade pasta to see their own professional one. "She was fascinated," recalls Mr. Morello. "'I really was very good in chemistry,' she told us. 'Maybe it is time I learned to cook.'" And thus Dr. Humphreys not only agreed to a kitchen but was so inspired by the cookbook they gave her she enrolled in classes given by its author, Giuliano Bugialli. "Now she's a fantastic cook and has wonderful dinner parties every weekend," says Mr. Morello.

Despite Dr. Humphreys' newfound joy in entertaining, her loft was designed primarily as a retreat from a nerve-jangling New York hospital where she works long hours as a neurologist. "I wanted space and serenity," she says of her decision to carve a home out of a former garment factory with broken windows and no plumbing. "I'd thought of decorating the loft myself, but then I realized I wanted to educate my taste," she says, "and Morsa's was the kind of taste I wanted."

Watching them work was an education in imaginative thinking. "When I asked, 'What do you think of vertical blinds?' Antonio said, 'No, let's do something entirely new'"—and came up with the idea of shades made out of boat sails. Fitted with pulleys, they can be pulled flat across the window or left lolling at the side *(see dining room photo)*.

In the bathroom the designer "wanted to kill the white hospital look," and thus they carried the kitchen's jade marble into the adjacent bathroom, substituted gold-plated brass faucets for institutional chrome and even managed to banish shower curtains with a glass splash guard in the tub. "For a beautiful woman, we thought there should be lots of mirror," Mr. Morello adds. "I would have settled for something much simpler," confesses Dr. Humphreys, who also admits to being totally delighted by the rich material. "I've lived here a year and there isn't a thing I'd change."■

—*Editor* TRICIA FOLEY



In this 1,850-square-foot loft, the bedroom is open to the living room; 69 feet of closets with white Formica doors *(see previous page)* form the interior walls. The closets hold Dr. Humphreys' clothes, stereo, TV, washer, dryer and "everything I don't want to look at." The other storage coup is the 115 feet of bookcases by the windows that double as party seating.



***Above:* Except for the copper hood, the kitchen is invisible from the living room—a high jade marble counter hides the stove and low refrigerator. *Below:* Dr. Ensley Humphreys, Antonio Morello *(left)* and Donato Savoie share their love of cooking.**



Above: As a mellow contrast to the modern look of the apartment, the dining table is an antique from Provence. The café chairs are a luxurious Italian version in leather and steel. *Below:* The bathroom has an exuberantly spacious feeling because of the mirror and glass used against a solid backdrop of jade marble. Some of its ingenious details: The medicine cabinet is to the side of the sink so the mirror can be solid and seamless; to catch as much light as possible, the window shade pulls up from the bottom.





Coming

By WILLIAM HOUSEMAN

Incontestably, there must be no place like home; nor can there be any experience quite so universally affecting as coming home for the holidays.

I am one of those persons who hates being seen off anywhere, especially by teary-eyed loved ones. Coming home is utterly different.

Some years ago, I went on a study tour of housing in the Soviet Union. As the wheels of our jet touched down at JFK airport two weeks later, instantly, as if on cue, the plane reverberated with shrieks of elation, thunderous hand-clapping and ear-piercing whistles.

Coming home does this sort of thing to people. Coming home is a cherished idea among all wayfarers. It is as palpably real as a lump in the throat.

But is such homecenteredness a peculiarly American condition? Certainly not, although none other than Mark Twain, as archetypal an American as we've ever produced, seemed to think otherwise. He once gave the matter sober consideration from the perspective of a villa in Florence, where he hoped the climate would benefit his ailing wife, Livy. He wrote: "There is a trick about an American home that is like the deep-lying untranslatable idioms of a foreign language—a trick uncatchable by the stranger, a trick incommunicable and indescribable; and that elusive trick, that intangible something, whatever it is, is just the something that gives the home look and the home feeling to an American house and makes it the most satisfying refuge yet invented by men—and women, mostly women."

Whatever the trick, many of us can verify that it is sometimes transferable from one place to another. I, for example, lived in the house where I was born until I went off to college. That house continued to be *home,* ancestrally speaking, for another 20 years, though my wife, my children and I lived 1,200 miles away.

Then one Thanksgiving, during the annual holiday pilgrimage to visit our parents, I noticed our two great elms, at least four feet in diameter, had been tagged with red tape. My father confirmed what I'd feared: A long-deferred freeway was about to be built immediately behind our house. Goodbye, my entire childhood environment. Giant elms, birthplace and all the other houses on our side of the block—all were bulldozed into oblivion.

But something quite unforeseeable happened. In need of a safe port in a storm, my mother and father moved into a house directly across the street. That side of the block had been spared the highway engineers' wrath; and while as a boy I had always regarded the opposite side of the street as alien and vaguely inferior to ours, I remain bemused to this day by how readily I reconciled my sense of deep personal loss when the old home place was destroyed. (The freeway that slashes through the neighborhood does remain irreconcilable, but so do others that have affronted me.)

By what emotional gymnastics, I wonder, is a person able to salvage that abstract value we call home when it is wrenched from one physical place and implanted in another?

William Houseman specializes in reporting about architecture as it affects people. His most recent article, "Moving Right Along," appeared in the October 1982 issue of House Beautiful.



Home

Of course, one's loved ones, usually a mother and father, carry the family flame. They also carry a lifetime's worth of tangible belongings: the well-remembered chairs you've sat on, the dishes you've eaten from, the treasure trove of memorabilia that distinguishes one family from others.

Yet, unsentimental as it may sound, neither your loved ones nor their possessions—nor even the two in combination—can guarantee that a house may be transformed into a home. They are, in the language of today's computerized society, the hardware of a home. The grape arbor may be classified as hardware, as well as old Spot, the dog. And so, too, heresy of heresies, my Mom's apple pie.

It is the software that counts. In the same sense that a computer is as good as the information stored within it for ready retrieval and effective use, a home's true riches are stored within ourselves. But the analogy mustn't be pushed too far; the human heart is no floppy disc, nor is the mind a data bank designed to yield statistical printouts on demand. Even so, some hearts brim with the emotional bounty of lives lived abundantly in that singular place we call home.

Considering how many home-centered experiences and mental images are deposited in a person's memory bank, I am sometimes taken aback by the randomness of the return on my investments. The only childhood Thanksgiving I can summon at will, for example, is fraught with deferred gratification. It was the Thanksgiving I spent on an unauthorized hike getting soaked to the skin, followed by a late return home for dinner. I was petrified but saved by late-arriving relatives. In the true pilgrim spirit, I was thankful, indeed.

Christmas is usually more serious. When a young friend of ours thinks of this day of days, she pictures herself sitting on the sofa in a starched dress, wedged between great-aunts, waiting for her cousins to arrive. "I knew that when my cousins arrived," she recalls, "my parents would let us go play. But the funny thing is, I never remember playing. Only sitting wedged on the sofa."

By its nature, of course, holiday homecoming is not calculated to inspire unbridled emotional highs. Home is where the peaks tend to be chipped off and the valleys filled. Indeed, a forthright acquaintance of mine confesses that one of the most satisfying aspects of going home derives from rediscovering the joys of familiarity. There is, of course, the old reassuring bed; therapeutically obsolete though it be, it's *your* bed. The tick of the clock, the slam of the door, the creak of the steps—they, too, may be among your personally prized associations. Even the rising sun may be a personal possession; if the sunlight enters a certain window you remember its entering, then that is where it is supposed to enter. By clear inference, the sun therefore rises where it's supposed to. And for the best of all reasons: You're at home.

The process of coming home never ends. Far from reflecting a static condition in the lives of families, the forthcoming holiday season institutionalizes the growth and change we all experience, and the need to share them with each other. We shall either be going home to an ancestral reaffirmation of our collective worth—if we are young—or, if we are not, we shall be the ancestral touchstone ourselves.

Either way, the holiday homecoming in America richly validates our investment in life itself.■

For picnics, errands, weekend drives, Yamaha's first-ever motor scooter goes about 35 miles per hour and can get 100 miles per gallon. Riva, $900 with 50 cubic centimeter motor; $1,000 with 80 cc motor.





Home on the range: warm heart and soul with bright, c. 1920s Indian-inspired blankets. All wool, machine made by Pendleton Woolen Mills, they are 72 by 72 inches. $75 to $175 at Kelter-Malcé.

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1, 3, 7, JAMES LEVIN; 2, 4-6, 8-11, JON ELLIOTT

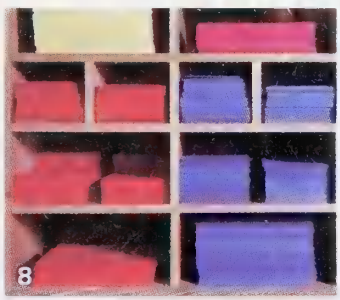
JON ELLIOT

1. Art tour: Start a Christmas giving tradition, with Electa Portfolios of photography greats, $30 each, at Rizzoli. **2.** To clean anything from silver to fine fabric—two bars of English Butler's Soap in a reusable porcelain container, $15, Lee Bailey at Henri Bendel. **3.** Sharp smarts: Pull this knife from its case and it sharpens itself, $16 for a 5-inch utility knife; $19 for an 8-inch carver, Wilkinson Sword. **4.** Coffee-to-go:

VERY SPECIAL GIFTS FOR CHRISTMAS

Rounded up from a host of imaginative stores, these 100 gifts range from simple (a pound of paper) to extravagant (pearl-handled fish knives), but all have that unique quality of a well-chosen surprise


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restaurant mugs, $4.50; porcelain cow creamer, $32.50; 20-inch, Italian earthenware platter, $75, Wolfman, Gold & Good Co. **5.** Déjeuner Provençal: faience porcelain hand-painted plate, $30; soup bowl, $40; cups and saucers, four for $45; candlesticks, $60 pair; covered tureen, $95; mats and napkins, four for $100, Pierre Deux. **6.** Hats off: set of four nesting 10-inch-high boxes, $52, by Faroy; picnic baskets, $30 and $35, at Hubert Des Forges. **7.** Dessert works: four lacquered 8-inch wood plates with glass liners in a hat box, $48 by artist Phillip Mueller. **8.** Mix or match your favorite stationery shades—$4 a pound, any color mix, Macy's. **9.** The good earth: terra-cotta heart molds, bakeware, shakers, $6 to 22, Macy's. **10.** For anyone on your family tree—twig planters and tables, each unique, $45 to $55, Johnny Jupiter. **11.** Give a rainbow of kitchen helpers: cotton towels, $4.50; pot holders, $3.50; mitts, $5, Turpan Sanders. ►

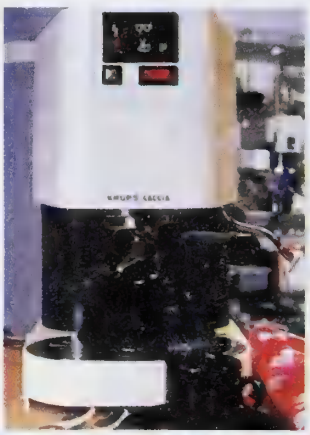
FOR MORE DETAILS, SEE PRODUCT INFORMATION



THE SECRET TO EXPERT GIFT GIVIN IS BUYING WITH VISIONS OF THE PEOPLE YOU LOVE

Picture this: an automatic advance and automatic exposure setting, focus-free 35 mm camera with built-in flash. Snappy 20 available in five bright colors (red, white, blue, yellow and shiny black), $115 by Canon.

Editor JASON KONTOS



















1. Espresso express: Gaggia by Krups stores 10 cups of water to speed espresso making, $495; demitasse set, $6.25, at Turpan Sanders. **2.** Chests to treasure: antiques collected by Macy's, $200 to $1,300. **3.** and **4.** Well-bred: ceramic jam jars shaped like brioche, $5.50. Duck tureen, $40; bowls and cups, $2 to $17.50; basket, $56; wood apples, $3.75; all, Wolfman, Gold & Good Co. **5.** Blooming wreath: fragrant stephanotis trained into a topiary, $100, Rhinelander Florist. **6.** Art of the folk: new stoneware, $16 to $58 ppd.; rabbit weather vane, $46 ppd.; pig pull toys, $51 (in fabric), $104 (wood); tin cheese strainer, $25 ppd.; carved chicken, $225 ppd., Museum of American Folk Art. **7.** and **8.** To deck your halls: vine and pinecone wreaths, $15 to $175. Milky white jug, $50; dinnerware, $3 to $15; napkin, $3; basket, $4.25, all, Wolfman, Gold & Good Co. **9.** Slice your own: pure castile olive oil soap, 40¢ an ounce at Caswell-Massey. **10.** Something sensuous: silk sateen sheets

ll on a modern clas-
c: the F-78 telephone
signed by Danish de-
gner Henning Andrea-
n. $160, Lee Bailey at
enri Bendel.



Two-toned French bistro coffee cups come in full or demi-tasse size, $10.50 or $8.50; vinyl mat, $6; hand-screened washable napkins, $10.50 each, Turpan Sanders.







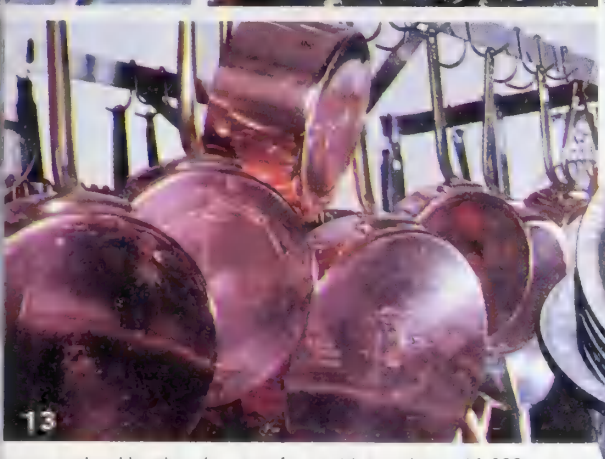
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CAMERA AND 6, JAMES LEVIN. PHONE, CANES, SPATTERWARE AND 1, 5, 7, 10, 12, 13, JON ELLIOT. 11, PETER TENZER

Collectors' favorites to lean on: Antique canes as individual as a stride are $25 to $500. Victorian, painted terra-cotta holder, $275, Niall Smith.



Below: Newly spattered wares—instead of the usual country blue, this tinware comes in baby blue and white or graphic black and white. Choose plates, bowls, colanders, mugs, canisters—$2.75 to $26 at Johnny Jupiter.



woven with golden threads—set of two with two shams, $1,600, king size; quilt, $1,750, at Frette. **11.** Never fish for a fork: pearl-handled, silver-plated fish set, $270 for 12 pieces by Landes. **12.** Give a graceful, terra-cotta vase ($25 to $35) or flowers, too. Renny. **13.** Cook's best bets: tin-lined copper pots, $87 to $150 at Turpan Sanders. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A new collection of fabrics and wallcoverings transforms an older room to country chic

THIS 1774 NEW HAMPSHIRE living room is an example of how to give an old room a new, young look with clear colors and splashes of white. But to understand the true impact of the changes, you must first imagine the dark room as it used to be with somber colors and a clutter of small tables and bric-a-brac. A ponderous sofa and its flanking chairs were covered with an overscaled print in deep red and green; other pieces were equally dark. Nondescript braided rugs faded into wide-plank floors. However, it was such handsome features as these floors, plus original ceiling beams and charming small-paned windows, that owners Jeri and Bob Blair wanted to shed new light on. Mrs. Blair, an interior designer, chose lighthearted wallpaper and fabrics—all from a new coordinated retail collection—to do the job. For instance, pale turquoise paper acts as a light reflector, as do the turquoise and off-white fabrics on each piece of upholstered furniture. Bright stripes, in rag rugs, accentuate the richness of the dark-stained floors. ►

OPPOSITE: WALLPAPER PRINTS and basket weave fabric were chosen from a [illegible] extensive new retail collection of wall images. From left to right: Wallpaper: Tulip trellis; fabric for two scalloped-edge wing chairs and the sofa, turquoise print for armless chair and a love seat (see plan); striped cotton fabric. Pale orange chintz is also from same group. Wing chairs, armless chair, sofa, corner cupboard, gateleg table from Harden Furniture.

ERNEST BRAUN

FURNITURE		
1) Sofa		$1,382.00
2) Corner Cupboard		$1,861.00
3) Armless Chair		$ 542.00
4), 5) Wing Chairs	each	$ 547.00
6) Library Table		$1,143.00
7) Butler's Tray Table		$ 458.00
8) Love seat		$1,359.00
9) Settee/bed		$ 829.00
	Total	$8,468.00*

WALLPAPER & FABRIC	
Wallpaper (26 rolls)	$474.00
Fabric (upholstered pieces, curtains, pillows, place mats, napkins, tablecloths)	$2,459.40
Total	$2,933.40*

*Approximate retail prices



The numbers on each piece of furniture on the floor plan correspond to the numbers on the price list.





THE CORNER CUPBOARD, [above], is early 18th-century American, as is the comb back rocking chair. Of the "Indian shutters," which once slid out of the walls like pocket doors to protect all windows at night, only one remains, in the wall behind the love seat. Sideboard, love seat, butler's tray table from Harden Furniture; rag rug and pillows, Starr Studio; white pewter and Japanese melon jars, John Rotondo; covered Indian basket from Thomas K. Woodard; large pewter platter, Morris Antiques.

To point out fine old architectural details such as ceiling beams and rich wood floors, first pare down furnishings; then introduce plenty of white and bright pastels





ON THE TERRACE, (above), overlooking New Hampshire farmland, the table is set with two cloths made of fabric from Schumacher's Images collection. Lobster, steamed clams, corn and white wine create a festive summer supper. The dining table is decorated simply with a bucket of bachelor's buttons. Right: These place mats and napkins are also made from fabric in the collection; table from Harden Furniture; Windsor chair from Thomas K. Woodard. This pine-paneled dining room makes a cozy spot for winter meals.



PALE TURQUOISE WALLS, striped rag ugs, white curtains and light-colored upholstered pieces in Jeri Blair's country living room do much more than make the space seem lighter and sunnier. The colors themselves—fresh, strong versions of pastel favorites—are an unexpected and welcome choice for a serious room two centuries old. Moreover, the pale turquoise walls and striped rugs create such a contrast to the dark beams and floors that the old wood becomes a dramatic focal point instead of part of the background.

The furniture, and its arrangement, contribute almost as much to the lighthearted atmosphere as does the pastel color scheme. The upholstered pieces are classic enough in shape to blend gently with the traditional features of the room but have details (scalloped edges on wing chairs, shirred skirt on love seat) to give them a fresh, young look. Two pieces of wood furniture, the butler's tray table and the pine corner cupboard (preceding page) are classic in shape but new in color. Cream paint gives the table an updated sophistication, and the crushed blueberry color inside the cupboard does the same.

The clean look of relatively few pieces of furniture—each one with generous, comfortable proportions—also contributes to the young look of the room. ■ *Editor* KATRIN TOLLESON

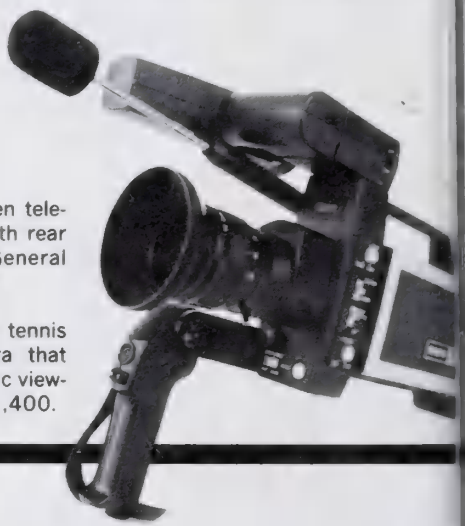
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TODAY'S ELECTRONICS:

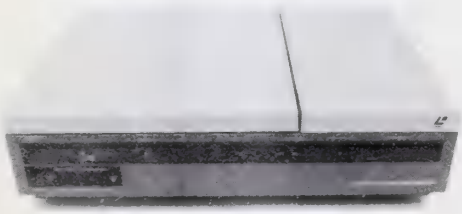
AN ADVANCEMENT IN TEAMWORK

The biggest news is teamwork—almost any piece of equipment can be perfectly integrated: TVs linked to videodisc players or video-cassette recorders...to home computers...to stereo systems

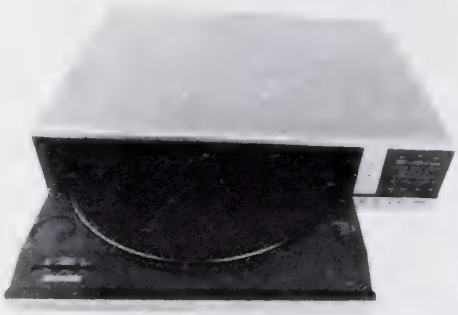




- Handsome new 45-inch large-screen television is streamlined in one unit with rear projection and four speakers. General Electric Widescreen 4000, $4,000.
- Tape Thanksgiving dinner (or your tennis swing) with a color video camera that works with a portable VCR, electronic viewfinder, boom mike. RCA CC011, $1,400.



- A beam of laser light will play movies, concerts and educational discs through your TV with exceptional clarity. Magnavision LaserVision Videodisc Player 8010, $750.



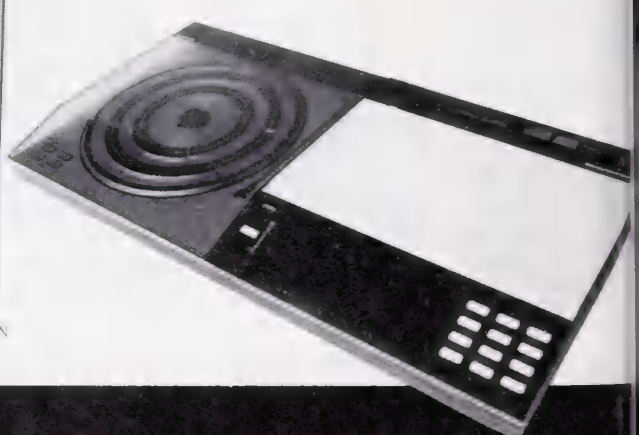
- Bold new computerized stereo turntable has push-button, front-loading feature—making it stackable under or between other components. Pioneer PL-88F, $400.



- Personal home computer can connect to any TV set for basic tax figuring, homework, video games, etc. Easy keyboard style. Atari 800, $900.

- The finely tuned world of component TV: Speakers, $100; VCR, $1,150; tuner, $280; stereo amplifier, $150; source selector, $170; monitor, $470. By Zenith.
- Advanced audio system with computerized remote control includes turntable, cassette recorder, FM receiver and speakers. Beocenter 7000 by Bang & Olufsen, $2,600.

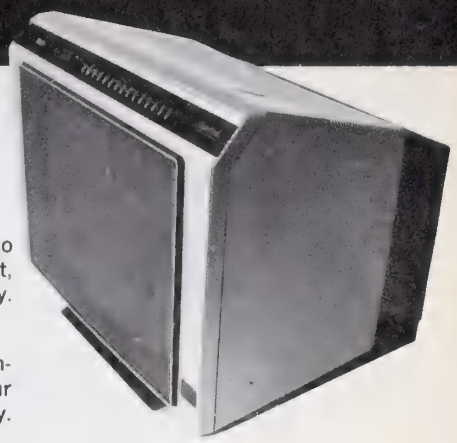




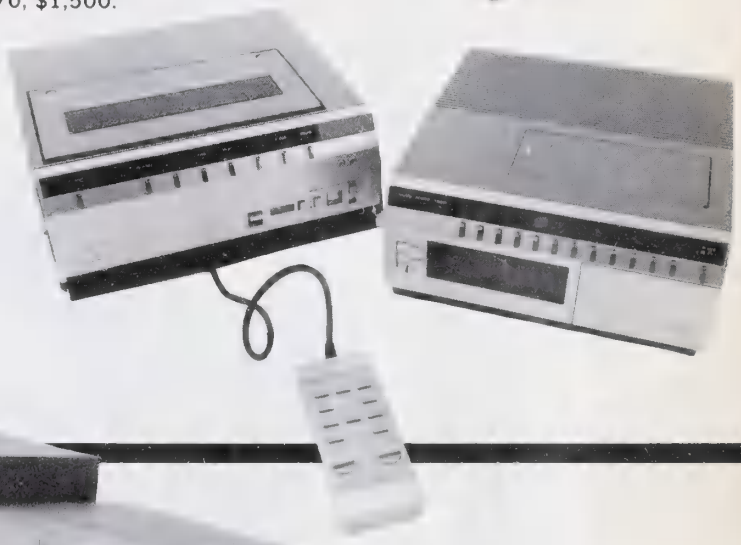
FOR MORE DETAILS, SEE PRODUCT INFORMATION

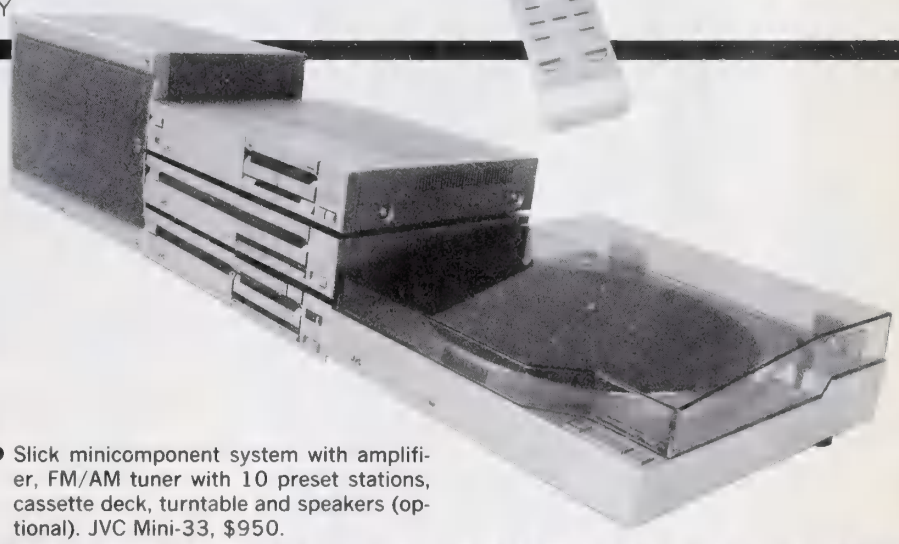
The ability to mix and match allows you to build or upgrade according to your needs *and* budget. What's more, your options are multidimensional: Televisions range from wall size to extremely compact, or are even divided into components with separate speakers and access to myriad cable channels. Portable VCRs, when hooked up to a video camera, can make home movies that you can view instantly via your TV. And the same VCR will project full-length Hollywood films available on rented cassettes. The quality of sound has also advanced dramatically with microcomputers allowing you to play a record in any sequence, tape an FM station at a preset time or adjust the volume from across a crowded room. One word of advice: Whether you're ready to replace a vintage machine or simply exploring new pleasures, take time to shop around and compare the wide range of features and prices.■

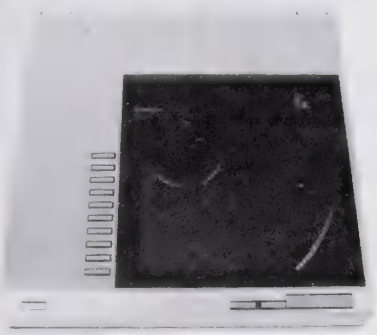
—*Editor* KATHLEEN MAHONEY



- Future-look TV with bold control panel (no clunky knobs). Slim silver/black cabinet, remote control, two speakers, cable-ready. RCA 15-inch ColorTrak, $550.
- Eight-hour portable VCR and separate tuner/timer that can tape a program from your TV anytime within 14 days if you're away. RCA VFP 170, $1,500.

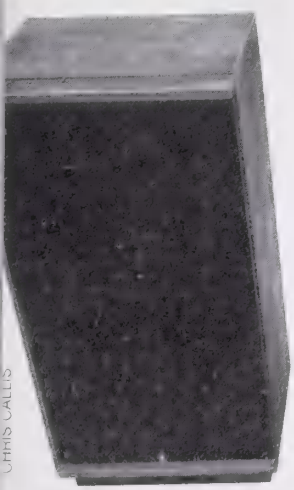




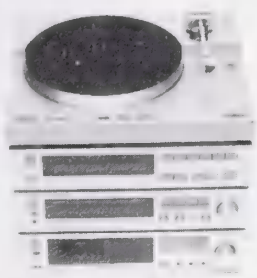


Computer technology gives this compact turntable the ability to set the right speed, play in any desired sequence, shut itself off. Technics SL-15, $875.

- Slick minicomponent system with amplifier, FM/AM tuner with 10 preset stations, cassette deck, turntable and speakers (optional). JVC Mini-33, $950.

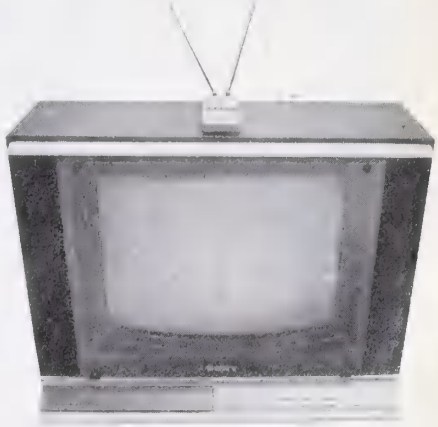


- Small package with a big voice: Tuner, amplifier, cassette deck, three-way loudspeakers. Housed neatly in a walnut veneer cabinet (not shown). Yamaha Concert System 60, $1,900.





- TV viewing with a sharper image. Available at Liberty Music. Two speakers for stereo; adaptable for 107 channels. Sony Trinitron 19-inch KV-1948R, $1,100.



MAKE ENTERTAINING A FAMILY AFFAIR

Planning tables, menus and guest lists with children in mind

When Valerie and Paul Leonard invite luncheon or dinner guests to their Connecticut house (hospitable and bright with whitewashed beams and walls and many casement windows), they always invite a friend for their five-year-old daughter, Samantha, rather than, as Mrs. Leonard says, "shove her off with a baby-sitter." As a result, a separate children's table is set so they feel included in the party without having to act like grown-ups. Because the Leonards prefer simple dishes, not too sophisticated for children ("lots of good Irish and Swedish stews in winter; salads, cold soups and cold pastries in summer"), the menu for both generations is usually the same. What does change from meal to meal is location. Samantha, for example, may choose to dine outside under the trees or upstairs in her parents' bedroom. Her father, an interior designer who once designed theatrical sets, also likes to move his parties around, creating effects as he used to do on the stage. Accordingly, he set a Sunday lunch table, putting a 48-inch plywood top on a smaller table, in front of the living room fireplace. ■

Editor PATRICIA CORBIN

FOR MORE DETAILS SEE PRODUCT INFORMATION





Valerie Leonard and Samantha *(above)*. Damask napkins hang from American Sheraton chairs *(right)*. The white tablecloth was cross-stitched by Mrs. Leonard's grandmother in Switzerland. Brioche from The Pantry.

Samantha, who likes to entertain at all times of the day, has a tea party with her friend Bradaigh, who lives across the street. Blue table skirt echoes the blue Bristol glass on the mantel in this upstairs bedroom.

MENU

Cocktails
Assorted cheeses with thin-sliced toasted bagels
Fresh tomato soup with dill
Chicken, leek and ham pie
Herb-stuffed peppers
Blueberry tart
Homemade ice cream or sorbet
Milk (for children)
California Chardonnay (for adults)

RECIPES BEGIN ON PAGE 122

WILLIAM P. STEELE





For this family—a couple and their five-year-old daughter—being together is part of the pleasure of giving a party

CALIFORNIA KITCHEN BUFFETS

A party where helping the cook is half the fun



Entertaining in the kitchen—inviting guests in to help the cook, then letting them serve themselves—is an increasingly popular way to have parties these days. This is not surprising when you consider that good cooks, of whom there seem to be more and more, like to show off their culinary skills and, at the same time, welcome helpers. Then, too, the kitchen, especially when it has been remodeled, is often one of the prettiest rooms in the house.

This recently remodeled Los Angeles kitchen, made larger by the addition of the atrium, is a good example. Designed specifically with parties in mind, it has two counters plus a console table, which can all be used as serving stations with a separate course set on each. Here the paella sits on the L-shaped counter, dessert on the table.

Helping the cook is a real treat when the main dish is a colorful paella a la Valencia, as it is here. Guests can steam shrimp, turn plump pieces of chicken in olive oil until they are tender, add mussels and clams before mixing the whole with saffron rice.►

RECIPES BEGIN ON PAGE 122



ELYSE LEWIN



Right: *Guests often sit at the glass-top dining table or in a nearby dining room. Sangria is the perfect accompaniment to a meal with a Spanish flavor. Above the console a large painting by Bob Kane hangs against green-and-white grid wallpaper. Floor is black-and-white vinyl tile.*
Above left: *Green-and-white napkins are laid out next to the paella.*
Below left: *For dessert a puff pastry ring studded with almonds will be filled with strawberries and whipped cream. Kitchen designers: Robert Kelly and Steven Moore. Flowers on these and the following pages by Cheryl Lerner.*



MENU

Paella a la Valencia
Saffron rice
Salad
Puff pastry ring
with strawberries and
whipped cream
Sangria

LET GUESTS PREPARE THE PASTA

Pasta dishes—the kind that need assembling at the very last minute—are ideal for kitchen buffets when many hands are available to help. The host can make the sauce (or sauces, as shown *left*) early in the day; then just before dinner, willing guests can watch boiling pots, test pasta, drain it and help serve.

The spacious feeling here in Charles Gill's Los Angeles kitchen keeps it from seeming crowded even when several people are cooking. Doors open to the terrace on one side, and a sitting room adjoins the workspace on the other. The arrangement also works well for a buffet. Guests pick up plates, silverware and napkins from the table behind the sofa *(below left)*, then move around to the white-tiled counter where pasta and bread are set out on one side, salad and dessert on the other *(below)*.

Blue-and-white pieces are from Mr. Gill's collection of Oriental ware. Kitchen design: Ron Collier.

RECIPES BEGIN ON PAGE 124

MENU

Pasta with a choice of
fresh tomato sauce/
cheese-and-cream sauce
Green salad
Bread
Blueberry shortcake
California chablis





A PARTY INSPIRED BY DELICIOUS DESSERTS

.ny excuse is good enough for in-iting people for dessert and cof-ee—a committee meeting, welcom-ıg a new neighbor, a monthly book ub. But the real purpose of such a et-together is to sample delights ke the chocolate cake à l'orange, emon mousse and pumpkin cake ɔll shown here, in the kitchen of larry and Dorothy Lawenda. To ac-ɔmpany these goodies, coffee is erved from blue spatterware pots. vory-handled spoons stand in natching coffee cups. For noncoffee rinkers, cold fruit punch (in the patterware tureen) is a welcome al-ernative.

The blue-and-white theme of the itchen continues in the tiled coun-ertop, backsplash and tile on the ood above the range. Even the nobs on the cabinets are consistent vith the color scheme.

After serving themselves to one or nore desserts, guests can adjourn to ne nearby family room. ■

—ROBERT W. HOUSEMAN



MENU

Chocolate cake à l'orange
Lemon mousse
Pumpkin cake roll
Coffee
Fruit punch

RECIPES BEGIN ON PAGE 124

TIPS FOR KITCHEN BUFFETS

- Wash salad greens the night before; wrap in towel and chill.
- Set out plates, napkins and silverware away from the cooking area, if possible. This leaves counter space to work on.
- Be sure the dishwasher is empty, so it can be regularly filled.
- Use flowers and plants the same way you would in a formal dining room—to make the occasion festive.
- Provide aprons for everyone who wants to help.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

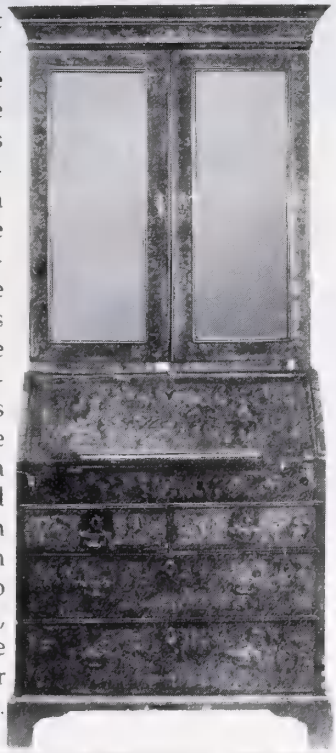
By RALPH AND TERRY KOVEL

Q My slotted iron owl bank fascinates the children. When a penny is dropped in the slot, the owl turns its head. The bank measures about 8 inches in height and still has some yellow paint on it. How old is it, and what is it worth?
—S.E.F., Jersey City, N.J.



A. Your slotted owl bank is typical of the mechanical banks that were popular during the late 19th century. Hundreds of styles were made between 1870 and 1900, and some new designs were introduced during the 20th century. Your owl was patented in 1880 and produced by J. and E. Stevens Co. of Cromwell, Conn. The retail value of a working bank with original paint ranges from about $225 to $295.

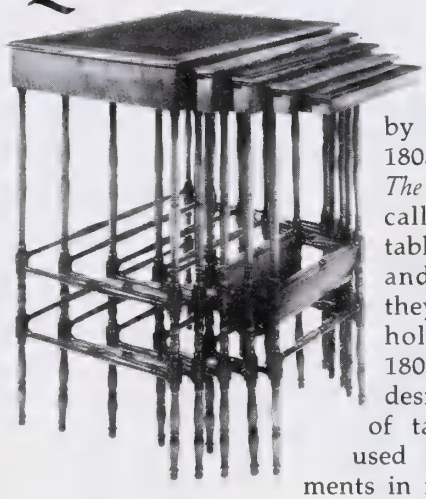
Q My walnut desk is very old. The top half has doors with mirrored fronts. I don't think they originally looked that way, but I can't find a picture of a similar piece. Was this once a china cabinet with clear glass doors, or would the doors have originally been solid wood?
—Mrs. M.A., Lake Park, Fla.



A. Your desk is in a style known as Queen Anne. Walnut was the favored wood of furniture makers during this period, from about 1700 to 1725. The well-marked walnut veneer, the shape of the leg and the piece's general proportions are typical. Your desk appears to be English. When porcelains from China were introduced in England, collectors needed a safe place to store their treasures. This type of bureau bookcase was often made with mirrored doors, but clear glass doors were used in furniture for the first time in the 18th century. Your piece could have been designed with clear glass or solid wooden doors. They don't appear to be altered from the picture, but have an expert examine your desk to see whether the doors are replacements. If your desk is an original English walnut period Queen Anne piece, it is worth $5,000 or more. If the doors have been altered or if your piece is a 19th- or 20th-century reproduction, it would still be worth about $2,000.

This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

Q When were nests of tables like these first used? How were they used, and what are they worth?
—J.M., Unity, Ala.



A. The nest of tables was first introduced in England by Thomas Sheraton in 1803 in his design book *The Cabinet Dictionary*. He called them quartetto tables (a group of four), and he thought that they would be useful to hold needlework. By 1808 another furniture designer pictured nests of tables that could be used for serving refreshments in much the same way we now use television snack tables. The small tables were brought into a room to hold a cup of tea or cakes. Your table is in a style that was popular between 1820 and 1840. Many copies have been made ever since. An original 1820 set would be worth $3,000 or more. The value of a reproduction would depend on who made the set and when.

Q This large solid silver set has three shakers of varying sizes and two bottles in the stand. Its English silver marks indicate sterling silver and the date 1763. The other marks are blurred. I know it is a castor set, but what was put in these containers during the 1760s? **—Mrs. J.G., Buffalo, N.Y.**



A. Food storage was not as satisfactory in the 18th century as it is today. Since slightly tainted meat or poor quality vegetables were often part of dinner, spices were very popular and served at the table to improve the flavor of the foods. The bottles held oil or vinegar. The shakers held salt, cinnamon, sugar, cayenne pepper, Jamaican pepper or other spices. Mustard was usually served in a small covered jar. An elaborate castor set like yours would sell from $1,500 to $2,500.■

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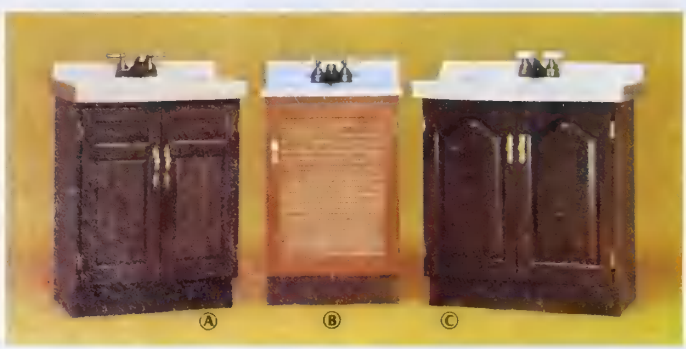
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WHERE TO FIND IT

Artisans who repair and restore fine china or porcelain

By SYLVIA SUNDERLIN

Although the terms "china" and "porcelain" are used interchangeably, china usually refers to dinnerware that may include pottery and ceramics as well. Porcelain is fine-textured, hard, often translucent and is used for both tableware and decorative objects—figurines, candlesticks and lamps. In seeking repairs for broken china, look for an artisan whose specialties or skills match your needs. A dinner plate cleanly broken into three or four pieces should not be sent to a specialist in costly porcelain restoration. To send a broken article: Wrap each piece separately to avoid further breakage, using tissue and plain paper. (No newspaper! Newsprint can be deadly to fine china.) Pack snugly with plenty of plastic "peanuts" or cushioning. On top, lay a sheet of paper with your name and address, the number of pieces enclosed and a stamped, self-addressed envelope (SASE) for a return estimate. As most firms are small or family businesses handling all work in the shop, there may be a heavy backlog of work, delaying your repairs. Complex breakage must be done in stages, a process that can take weeks or months to complete. Your patience will be appreciated!



Abigail Adams's delicate china cake plate, before and after restoration for the White House by Rosine Green Associates.

Paul Baron Co., PO Box 2023, Decatur, GA 30030; (404) 987-1509—This small family firm has been restoring china for many years. They accept all kinds for repair, from dinnerware to most delicate porcelains. Their work is painstaking, often requiring extended time.

Harry A. Eberhardt & Son, 2010 Walnut St., Philadelphia, PA 19103; (215) 568-4144—America's oldest china repair business, established as a family firm in 1888, repairs all kinds of china and porcelain. Pack carefully, the owners advise. Established in 1937, this small firm repairs highest quality porcelain only. When sending an article, a customer is asked to specify whether the item should be repaired structurally (as museums usually desire so that the restoration is shown) or cosmetically, so that all traces of mending are concealed. A stamped, self-addressed envelope must be enclosed for reply.

Nonomura Studios, 3432 Connecticut Ave., NW, Washington, D.C. 20008; (202) 363-4025—A small family firm, well trained in Oriental porcelain restoration, accepts all kinds of china for repairs. An estimate will be returned.

Old World Restorations, Inc., 705 Wooster Pike, Rt. 5, Terrace Park, OH 45174; (513) 831-2724—Douglas Eisele has a small, well-established firm of experts in porcelain repairs. The firm handles both dinnerware and decorative porcelain and is qualified and recommended to restore Boehm, Cybis and Royal Doulton. Repaired articles can be sent by UPS anywhere in the country.

Poni Sundquist, 5158 Cass St., San Diego, CA 92109; (714) 272-9802—A highly skilled artisan working alone, Poni Sundquist specializes in restoration of delicate and ornate porcelain, especially fine Oriental porcelain. Customers are requested to send pieces for an estimate and be prepared to be put on a waiting list.

Rikki's Studio, 2256 Coral Way, Miami, FL 33145; (305) 856-6741—Here repairs made on articles range from the simplest breaks to intricate restorations requiring construction of missing parts.

Wesley Art Service, PO Box 848, Los Gatos, CA 95031; (408) 354-2830—This husband-and-wife firm specializes in restoring fine porcelain such as figurines—for which the owners make missing parts—lamps and other good-quality pieces. Pack well and list pieces enclosed.■

Ely House, 118 Patterson Ave., Shrewsbury, NJ 07701; (201) 741-0352—Marcelle Levitt-Ely is a specialist in delicate restorations, recommended by Boehm, Royal Doulton, Rosenthal and Lennox. She is also skilled in Hummels, Staffordshire and other English ceramics such as Meissen and Dresden. She makes porcelain lace as well. An estimate is returned on receipt of broken object and SASE.

Roy R. Fling, 164 Vine St., Madisonville, TN 37354; (615) 442-2582—Mr. Fling specializes in cleaning and restoration of many kinds of decorative china such as Hummel and bisque figurines, Flow Blue, Haviland and other dinnerware. He will send an estimate upon receiving article.

Rosine Green Associates, 1622-A Beacon St., Brookline, MA 02146; (617) 277-8368—Clients are advised to send for restoration objects of museum quality or great intrinsic value only, as work here is limited to the difficult and detailed and is, therefore, costly. The firm has just completed some china restorations for the White House.

Kalesse, Fine Arts Bldg., 1017 SW Morrison St., Portland, OR 97205—



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Classic Fudge Frosting

Melt 4 squares BAKER'S® Unsweetened Chocolate and 2 tablespoons butter or margarine over very low heat. Combine 4 cups unsifted confectioners' sugar, a dash of salt, ½ cup milk and 1 teaspoon vanilla; add chocolate mixture, blending well.

Let stand, if necessary, until of spreading consistency, stirring occasionally. Spread quickly, adding a small amount of additional milk if frosting thickens.

Makes about 2½ cups.



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Wellesley Fudge Cake

4 squares BAKER'S® Unsweetened Chocolate
½ cup each hot water and sugar
1 teaspoon vanilla
1¾ cups sifted all-purpose flour*
1 teaspoon each baking soda and salt
½ cup butter or margarine
1¼ cups sugar
3 eggs
¾ cup milk

*Or use 2 cups sifted SWANS DOWN® Cake Flour

Heat chocolate with water over very low heat, stirring until mixture is smooth. Add ½ cup sugar; cook and stir 2 minutes longer. Cool to lukewarm. Add vanilla.

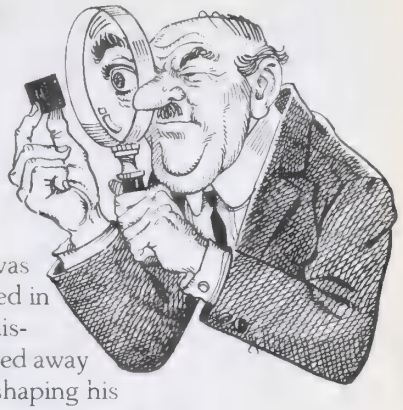
Sift flour, soda and salt. Cream butter. Gradually beat in the sugar; continue beating until fluffy. Beat eggs in thoroughly, one at a time. Add flour and milk alternately, beating after each addition until smooth. Blend in chocolate mixture. Pour into 2 greased and floured 9-inch layer pans. Bake at 350° for 30 to 35 minutes, or until cake tests done. Cool 10 minutes; remove from pans and finish cooling on racks. Fill and frost with Classic Fudge Frosting. Garnish if desired.

For high altitude areas: In chocolate mixture, use ⅓ cup sugar; use ¾ teaspoon baking soda. Add 2 tablespoons each flour and milk; bake at 375°.

200 Years of Chocolate Mastery

Lord Horace Calls In the Police

Chapter 1 of "The Last Mint," a baffling story of low doings in high places.



Welcome to Blodstoke, the modest country home of Lord Horace and Lady Penelope Blodgett-Stokes, known to their friends as Chuff and Binky. Forty-eight bedrooms, two bathrooms.

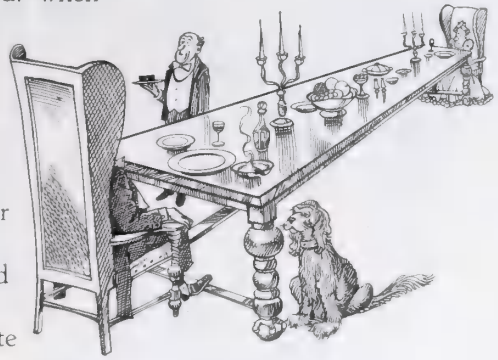
In this four-century-old house, where the dining-room table is a bit too long for a decent game of ping-pong, a major crisis has arisen: there is a mysterious shortage of After Eight Chocolate Mints.

(For those of you unfamiliar with these scrumptious English confections, they're sort of wafer-thin squares. Dark chocolate on the outside, and a soft, creamy mint waiting on the inside. We English tend to roll our eyes and say "Dashed good!" when we eat them.)



The shortage was discovered when McPhee, the butler, trundled the coffee service into the dining room after dinner.

"Oh, goody!" said Lord Horace. "The After Eight Chocolate Mints!"



His Lordship's pleasure was short-lived. The box was quite empty, and there was only one mint on the dish.

"Only one left?" said Lord Horace.

"Only one, milord," said McPhee.

"Only one?" said Lady Penelope from fifty feet down the table, thereby giving the lie to her husband's oft-repeated remark that dear old Binky was deaf as a post.

"This is the third shortage this month," said Lord Horace. "By George, I'm going to get to the bottom of this!"

The Chief Constable for Blodshire was summoned. He arrived in somewhat of a snit, disgruntled at being called away from his lifework of shaping his boxwood hedge in the likeness of Disraeli.

While the servants were being assembled in the drawing room for questioning, the Chief Constable was shown the solitary remaining mint.

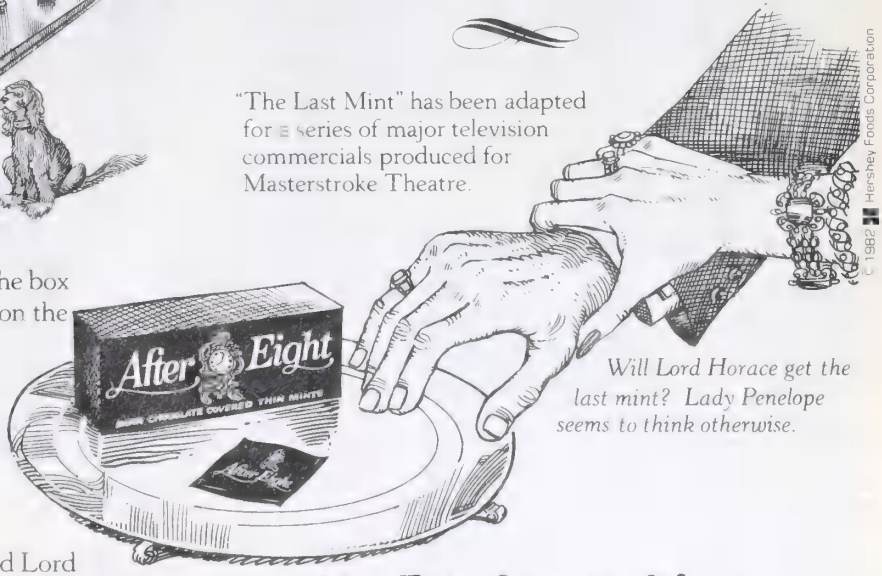
"In my opinion, this is definitely an After Eight Chocolate Mint," he said, and went home.

He left behind him several unasked questions: Why were there no footprints in the flower bed? Who was the last person heard to say "Dashed good!"? What did the scullery maid find in the butler's waistcoat pocket...and why did she giggle? Why only two bathrooms?

Such questions beget further questions: Why does everyone in this household—including Garridge, the chauffeur, and Mrs. Pitts, the housekeeper—look startlingly like Lord Horace? Where is this story leading?

The answers to these and other equally befuddling questions may, or may not, be forthcoming in future installments of "The Last Mint" in these pages.

"The Last Mint" has been adapted for a series of major television commercials produced for Masterstroke Theatre.



Will Lord Horace get the last mint? Lady Penelope seems to think otherwise.

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After Eight Chocolate Mints

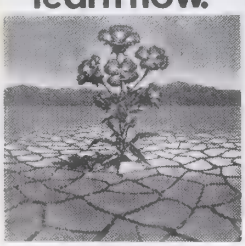
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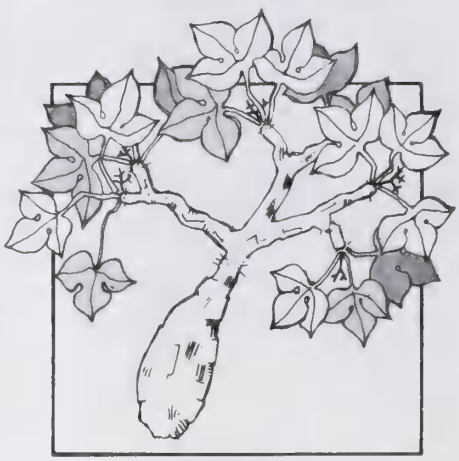
GARDEN GUIDE

NOVEMBER: Yearning for unusual but rugged plants for the window garden? Try xerophytes.

By KEN DRUSE

Now that the outdoor gardening season has come to an end, we turn our attention back to the window garden. Like many hobbyists, we're always searching for new interests to our pastimes. We've mastered the usual in our interior plantscape. Our ficus flourishes, and the Chinese evergreen and philodendron thrive dependably. We've overcome the problems of the indoor garden and triumphed. Now we have a craving for the unusual—something different that will suit our environment and bring a new and beautiful dimension to our homes.

Collecting special indoor plants is a popular new trend. There have always been orchid enthusiasts and African violet fanciers, but many other rare and unusual plants can become "collectibles." If you have a sunny window and a taste for the unique, you may want to collect xerophytes (pronounced zir-e-fits).



Jatropha's exotic look belies its easy culture

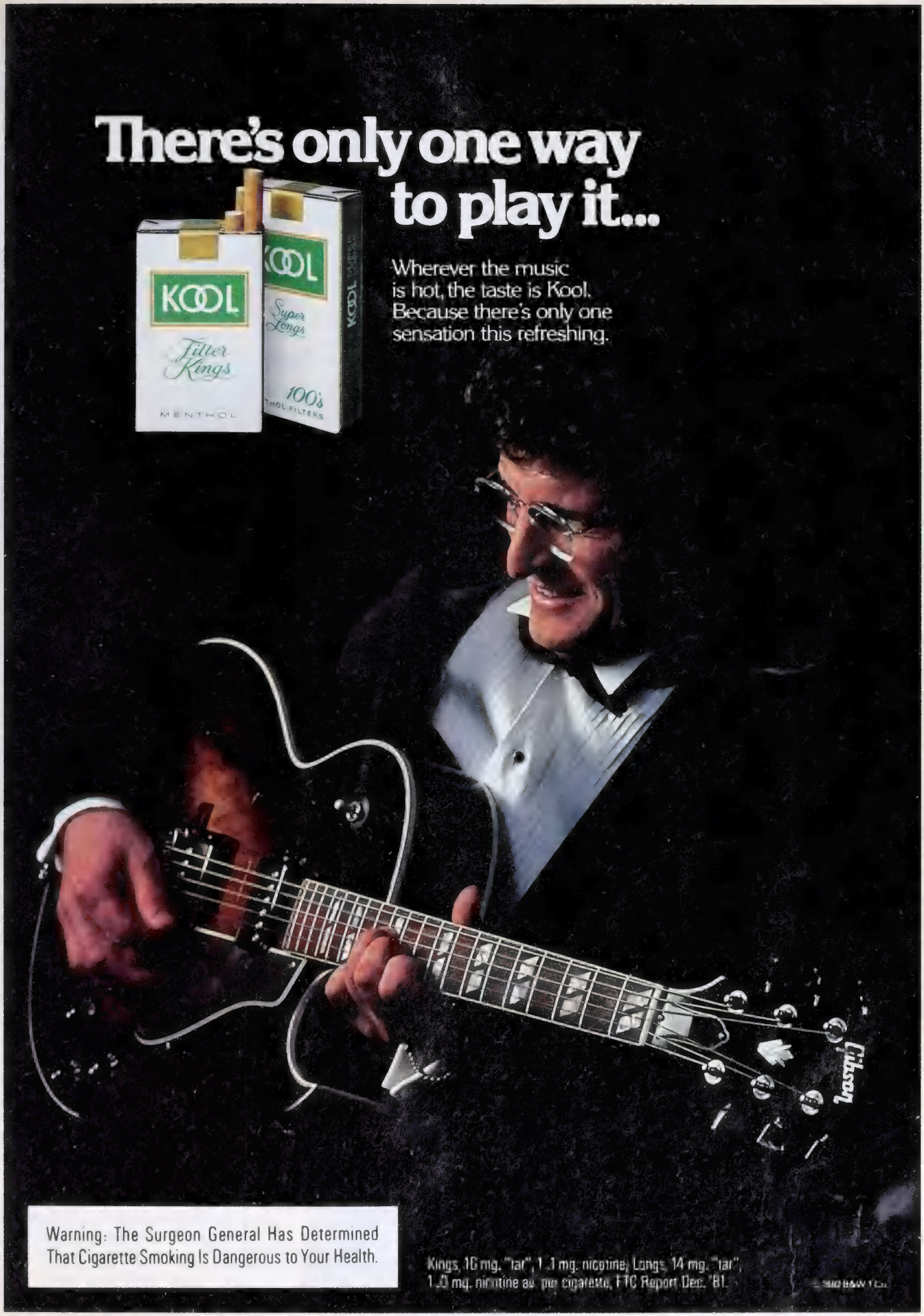
Xerophytic is the general term for a wide variety of succulent plants that have, over the centuries, adapted a built-in water storage mechanism. They have fleshy swollen stems in which they store water to cope with dry spells in their hostile native lands. These plants also have leaves that perch atop their craggy, gnarled stems. When potted in shallow containers, such plants look like tiny ancient trees. There are many xerophytes for indoor culture. The euphorbias, relatives of the poinsettia, offer many choices—from a miniature pineapple-like plant *(Euphorbia bupleurifolia)* to a tree-shaped specimen with a bottle-shaped trunk and kelly green leaves *(E. misera)*. Dioscoreas, cousins of the true yam, have heart-shaped leaves on twining vines that sprout from curious round bases. The bases appear to have been carved from teak by Japanese artisans. *Fockeas* have hairlike stems with miniature leaves growing from potatolike bases. Jatrophas have swollen "trunks," figlike leaves, lovely flowers and can reach 15 feet at maturity. Cycads are prehistoric plants that come in a hundred different varieties, including the Zamias and the sago palm.

It's easy to get started on your collection of xerophytes—many are offered by mail-order suppliers. Although these plants are usually shipped bare-root, they are quite used to tough times in the wild and thus the uprooting and subsequent repotting does little harm. When you receive your plants, select the smallest container that will comfortably accommodate the roots, put in some gravel or pot shards and use a fast-draining medium such as cactus soil mix.

Some xerophytes lose their leaves for a short time each year. In general, watering should be reduced during this time and increased when new growth begins. And many xerophytes follow dormancy with a show of pretty flowers. (For further information on the dormancy period and on general care for individual species, check your library for a copy of *Exotica* or other books on unusual succulents.)■

MAIL-ORDER SOURCES:

Cycadia, 17337 Chase St., Northridge, CA 91325; catalog, $2. Singers' Growing Things, 17806 Plummer St., Northridge, CA 91325; catalog, $1.50. Altman Specialty Plants, 553 Buena Creek Rd., San Marcos, CA 92069; catalog, $1.


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Kings, 16 mg. "tar", 1.1 mg. nicotine; Longs, 14 mg. "tar", 1.0 mg. nicotine av. per cigarette, FTC Report Dec. '81.

AT HOME WITH PETS

Practical and playful gifts for pet lovers—books and calendars

By MORDECAI SIEGAL

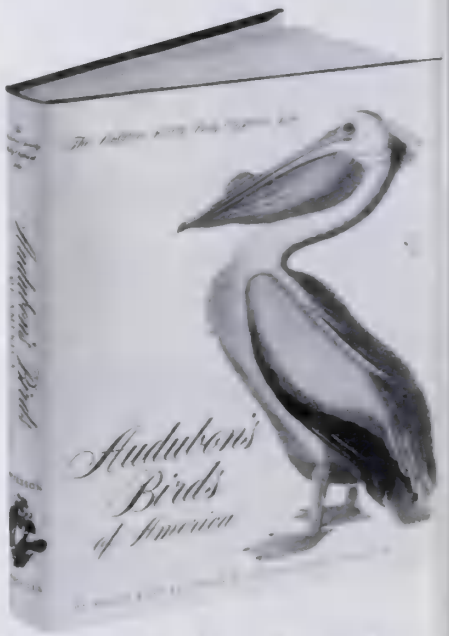
If your stocking stuffer is a puppy or kitten this year, then add an extra bit of animal magnetism to your gift giving. Pet books, calendars and other treasures—even with a camera—will encourage love at first bite.

Contrary to the best-seller list, the most *effective* dog-training book this year is a privately published joy, *Puppy Ed.: Training Your Dog at an Early Age* by Ann and Paul Brahms. Clearly written, it works. What more could you ask for? Send $4.95 to Brahms Publishing Co., PO Box 773, Portland, ME 04104-0773.

Sam Kohl has now authored four splendid pet books, which make a fine set: *The All-Breed Dog Grooming Guide* ($14) will teach you how to groom 128 dog breeds; *All About Dog Shows* ($7); *Your Career in Animal Services* ($6); and Kohl's very latest, *Boarding Kennel Management* ($14.95), with ideas for coping with finicky pets or day to day kennel operations. Send check to Sam Kohl, 248 E. 34th St., New York, NY 10016. If you want to learn to be a professional dog groomer write to Mr. Kohl about his New York School of Dog Grooming offering dormitory facilities and full- or part-time classes. A good idea if you're interested in a career change.

Shirlee A. Klastone's new book is an ideal gift. *Dogs: Breeds, Care, and Training* (Dell, $4.95) is the best reference of the year. From pets to show dogs it is an encyclopedic guide and essential reference. Fun and fantastic. You'll love it.

Arco Publishing has done well for dog and cat lovers with *An Illustrated Guide to Dogs* and *An Illustrated Guide to Cats* ($9.95 each). They are splendid aids for the selection and care of special dog and cat breeds.



New 712-page folio edition replete with all 435 of Audubon's brilliant bird engravings.

Dog Tricks: Teaching Your Dog to be Useful, Fun & Entertaining (Howell Book House, $9.95), a hardcover reprint by Captain Arthur J. Haggerty and Carol Lea Benjamin, is a must for the dog who thinks he knows everything. This book is a classic. Co-author Benjamin's illustrations are worth the price alone.

Highly recommended is the *Dog Obedience Training Manual (Volume I: Basic Training)* by Kathryn Braund, distinguished dog writer and founder of the Big Sky Dog School in Great Falls, Mont. Send $9.95 to Denlinger's Publishers, PO Box 76, Fairfax, VA 22030. Another fine book is Dog *Owner's Home Veterinary Handbook* (Howell, $15.95) by Delbert G. Carlson, D.V.M. and James M. Giffin, M.D.

Animal-loving children will adore Golden Books' *Wings, Paws, Hoofs and Flippers* ($6.95) by Joe Kaufman. A brilliantly written and illustrated work for young readers with a thirst for animal information, this book is entertaining and most educational. Golden Books also offers *Animal*

(Continued on page 118)



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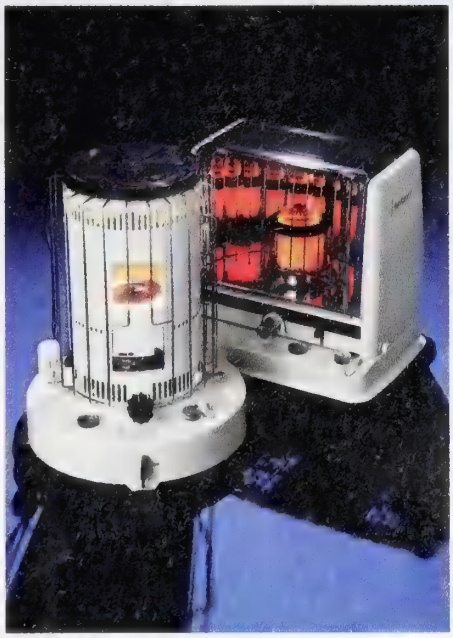
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Eastman Kodak Company

Continued from page 116

Sounds ($3.50) for nonreading toddlers. This Sturdy Book is a visual feast. Look for Golden's elegant new edition *Great Big Animal Book* ($6.95) by Feodor Rojankovsky.

How about a gift from a pet to a child? Smart cats and tasteful dogs could give one of the delights from Price/Stern/Sloan, Publishers. The Victoria Plum series ($2.95 each) in hardcover abounds with animals and is sheer grace and gossamer with stories and illustrations by Angela Rippon. This fine Los Angeles publisher also offers the *Pop-Up Animals* book, a *PSS Learn About Book* ($3.95).

For the "read-to-me" set or young readers, try *Great Cat* by David McPhail (Dutton, $9.75) or *Me Too!* by Gyo Fujikawa (Grosset & Dunlap, $3.95).

Animal calendars and engagement books help the pet lover remember when to see the vet, keep appointments with the groomer or "de-lice" the doghouse. Perhaps the funniest pet calendar of this or any year is the Abbeville Press laugh riot, *Count Catula* ($4.95). From Cat Kong to Claws II, this 1983 calendar is a mirthful wall hanger. As usual, the Abbeville Press *Audubon Birds of America Calendar* ($6.95) is spectacular and gorgeous. The Audubon address book ($12.95) is especially tasteful. Incidentally, the Abbeville book *Audubon's Birds of America* by Roger Tory Peterson and Virginia Marie Peterson is a magnificent folio selling for $185.

Argus Communications is one of the great producers of animal calendars, posters and greeting cards. From Allen, Tex., it seems to have cornered the market on that devilish comic strip cat, Garfield, with posters and greeting cards. They are hilarious. Argus's calendars for 1983 will satisfy anyone with a pet. Their *Fine & Fancy Cats 1983 Calendar* features some of the best color photos of cats anywhere ($5.95). *Brilliant Animals 1983 Calendar*, featuring quotes by Ashleigh Brilliant, is another Argus winner, and I do recommend it. From dogs to cats and tigers, the photography is breathtaking ($5.95). Look for the Argus Noteworthy Note Pads in pastels with letterhead photos of bunnies and frogs ($3.75).

Per Annum, Inc. of New York of-

(Continued on page 120)





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Ethan Allen Galleries

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82 Ethan Allen, Inc.

Continued from page 118

fers two handy items for the traveling pet owner. *Manhattan Diary* and *Metropolitan Diary* put 12 American cities in your pocket in a handsome format featuring maps, key points of interest and phone numbers and addresses for hotels, theatres and emergency services including some veterinarians and city parks (*Manhattan Diary,* $14 simulated and $19 genuine leather; *Metropolitan Diary,* $15 simulated and $20 genuine leather). Small wonders no bigger than a checkbook.

The most fantastic animals appear in *The Chronicles of Narnia 1983 Calendar* based on the C. S. Lewis series of adventurous myths. This calendar is from *Book 2, Prince Caspian* (Macmillan, $6.95). Featuring puzzles, games and a distinct animal slant, *The Macmillan Children's Calendar 1983* is a sure kid pleaser ($6.96).

You won't believe the exquisite photographs in Van Nostrand Reinhold's *Nature 1983 Calendar* ($8.95). The birds, bunnies and wildlife are lush and dripping with color. They also offer the *Cape Dorset Calendar* ($8.95) with magnificent Eskimo graphics and matching engagement book ($9.95).

Workman Publishing is once again boasting the purr-sonality of B. Kligan's comic cats. The *Catcalendar 1983* ($4.95) is a repeat of the original *1978 Catcalendar,* and it is funny. Other Workman goodies are *The Teddy Bear Calendar* ($5.95), *Catcalendar Cats, The Complete Collection* ($17.50), *The Cat Catalog* by Judy Fireman ($7.95 paperback) and *Songbirds* edited by Lynn Hughes ($4.95 cloth).

A great gift for deserving cat owners would be tickets for the magnificent Broadway muscial *Cats.* Based on T.S. Eliot's *Old Possum's Book of Practical Cats,* it is the ultimate meow of the feline world. Write to the Winter Garden Theatre, Box 998, New York, NY 10108.

If you still can't figure out what to get for your favorite pet owner, try the newest camera sensation, the Kodak Disc Camera. Pet snaps are a breeze with this fully automated dazzler. The very last word in pet books is *Pigs in Love* by cartoonist Revilo (Clarkson N. Potter, Inc., $3.95). It's all about the lovers Porkov and Daisy.■



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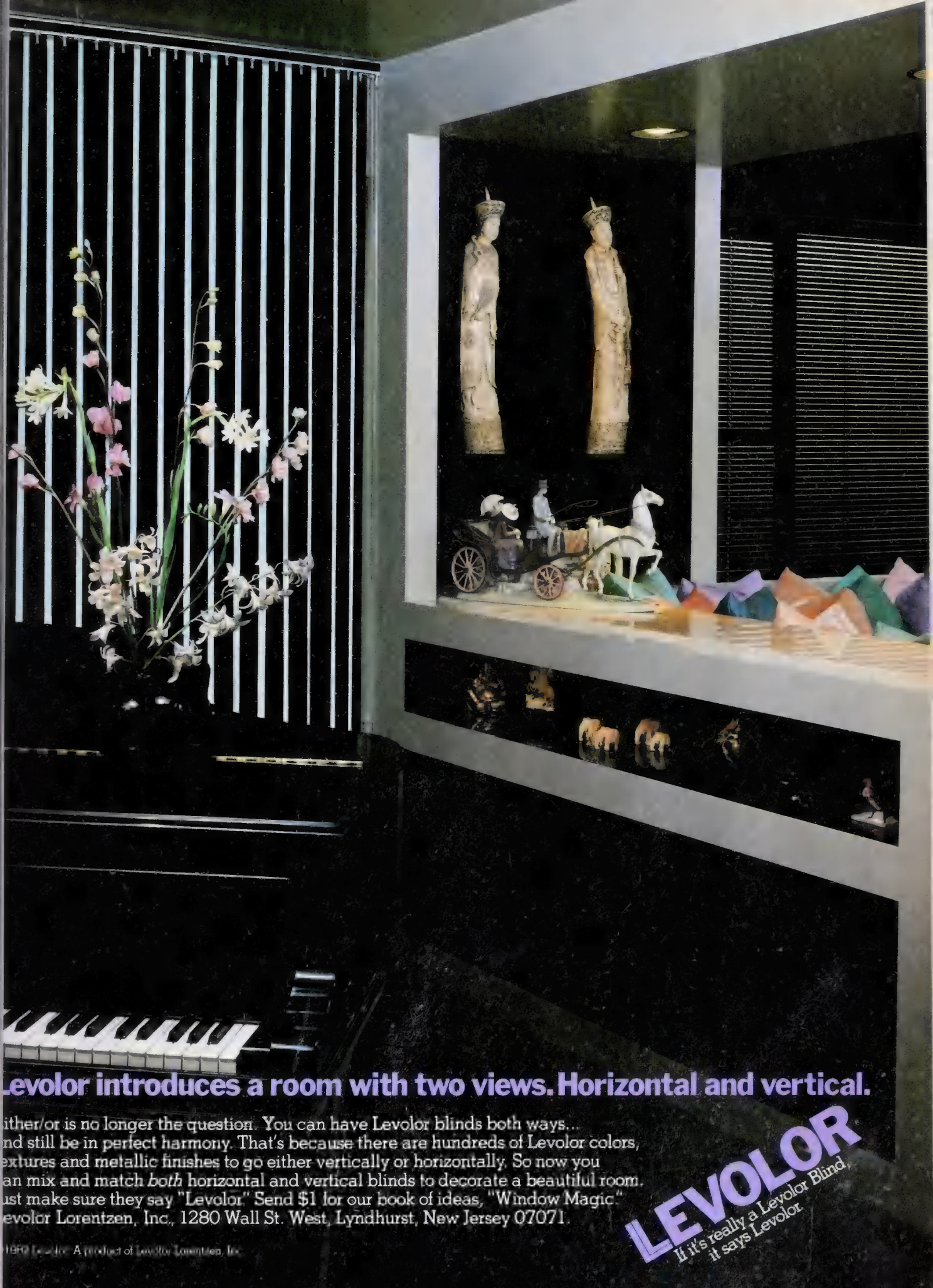
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FAMILY AFFAIR ENTERTAINING

Continued from page 93

CHICKEN AND LEEK PIE

- 5 whole chicken breasts
- 2 medium-sized onions, halved
- 2 celery stalks, quartered
- Bouquet garni (4 parsley sprigs, 1 thyme sprig and 1 bay leaf)

Pastry:

- 1-1/2 cups flour
- 1/8 teaspoon salt
- 5/8 cup butter, cut into walnut-sized pieces
- 3 to 4 tablespoons iced water
- 1 egg, lightly beaten

- 2-1/2 pounds leeks, washed and cut into 1/2-inch slices (including green stems)
- 4 ounces cooked ham, thinly sliced
- 1 tablespoon chopped parsley
- 4 tablespoons heavy cream

☐ In large saucepan, place chicken, onions, celery and bouquet garni. Pour water over to cover. Place over high heat, cover and bring to a boil. Reduce to simmer for 20 minutes.

☐ Meanwhile, prepare pastry. Sift flour and salt together. With knife, cut in butter and water to make a firm dough, which should be lumpy.

☐ On lightly floured surface, roll out dough into oblong shape. Fold it in thirds and turn it so edges face you. Roll out again into oblong shape and proceed as before. Repeat once again. Wrap dough in waxed paper and chill in refrigerator.

☐ Remove chicken from heat and transfer to platter. Strain stock into measuring cup; discard vegetables and flavorings.

☐ Return 2 cups stock to saucepan and add leeks. Bring to a boil, then reduce heat, cover and simmer 15 minutes, until leeks are tender.

☐ Preheat oven to 400°.

☐ With small, sharp knife, remove chicken from skin and bones and cut into pieces. Place chicken in deep pie dish. Pour leeks and stock over chicken.

☐ Arrange slices of ham over leeks, leaving small gap in middle. Sprinkle ham with parsley.

☐ Remove dough from refrigerator. Roll out to 1 inch larger than top of pie dish. With knife, cut 1/2-inch strip around pastry. Dampen rim of dish with water and press pastry strips onto rim. With pastry brush, lightly moisten strips with water.

☐ Using rolling pin, lift dough onto dish. Trim edges and crimp them to the strips. Coat surface with beaten egg.

☐ Roll out trimmings and use to make decoration for top of pie. Place pie in oven and bake 1 hour, or until top is golden brown. Remove.

☐ In small saucepan, heat cream. Make a cross in pastry and pour in warmed cream. Makes 6 servings.

FRUIT TARTS

Children love to make this recipe because the only equipment needed is an empty one-pound butter box and a pair of hands.

- Empty butter box, opened at 1 end
- Cake flour
- Sugar
- 1 teaspoon baking powder
- 1 stick unsalted butter, cut in pieces
- 1 egg
- 2 cups fresh fruit in season

☐ Fill butter box about three-fourths full of flour, top it with sugar and add baking powder.

☐ Pour dry ingredients into mixing bowl. Mix thoroughly with fingers. Add stick of butter and work it into mixture.

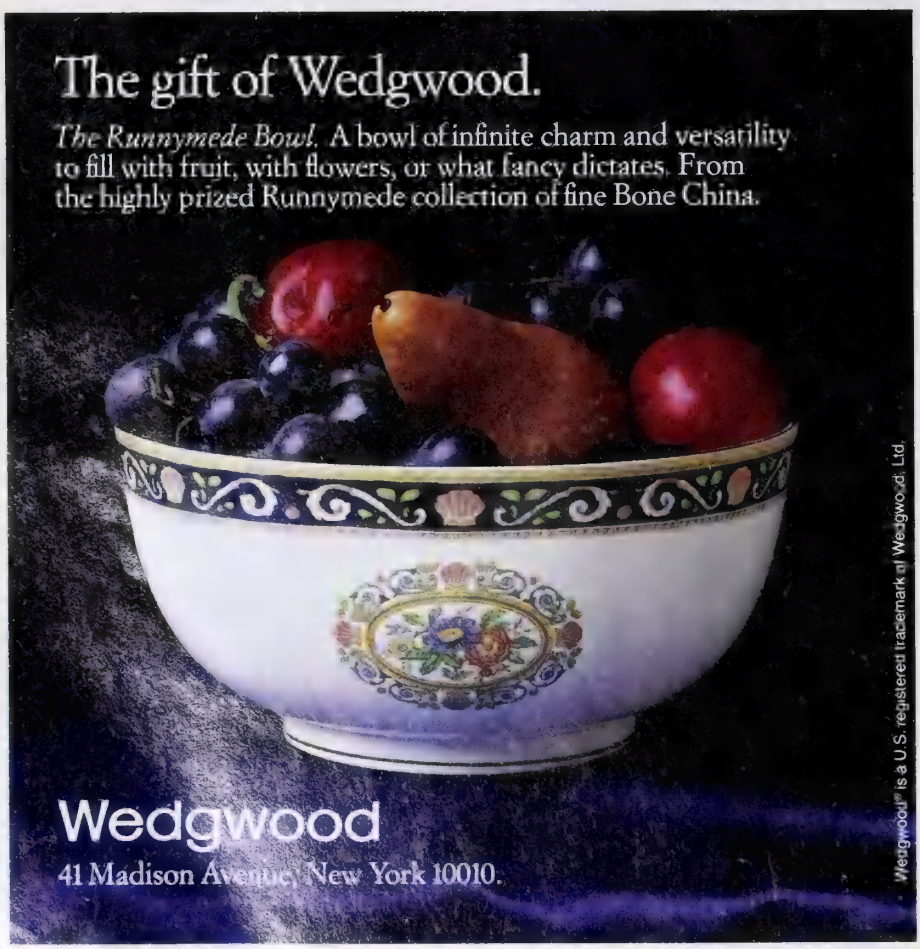
☐ When butter is uniformly distributed, break egg into mixture and combine until you have a smooth paste.

☐ Press paste into quiche pan, flan ring or pie plate and fill with sugared fresh fruit. Bake in 350° oven until nicely browned. Makes 8 servings. (Recipe from *The New York Times.*)

SAMANTHA'S SQUASHED BANANA SORBET

- 3 to 4 over-ripe bananas
- 1/4 cup lemon juice
- 1/4 cup apple juice

☐ In blender, puree all ingredients. Spoon into ice cube tray and freeze. Makes 4 servings. ■



The collection: Suggested retail from $26 to $161.

CALIFORNIA KITCHEN BUFFETS

Continued from page 97

PAELLA A LA VALENCIA

- 1 lobster (optional)
- 1/2 cup olive oil
- Salt and pepper to taste
- 3 pounds chicken (breasts, thighs and drumsticks)
- 8 sweet or hot Italian sausages
- 4 medium onions, sliced
- 3 green peppers, seeded and cut in strips
- 3 cloves garlic, minced
- 1/2 cup white wine
- 1 small can pimentos
- 6 medium tomatoes, peeled and cut into wedges
- 1/4 cup salt pork, finely diced
- 3 cups uncooked rice
- 1/4 teaspoon powdered saffron (soaked in 1/4 cup chicken broth)
- 4 to 5 cups chicken broth
- 16 large shrimp, peeled and deveined
- 16 mussels and/or clams
- 1 package frozen artichoke hearts
- 2 cups fresh or frozen peas

☐ Cook lobster until red. Remove meat and discard shell, reserving claws for decoration. Sauté meat in olive oil about 3 minutes. Set aside.

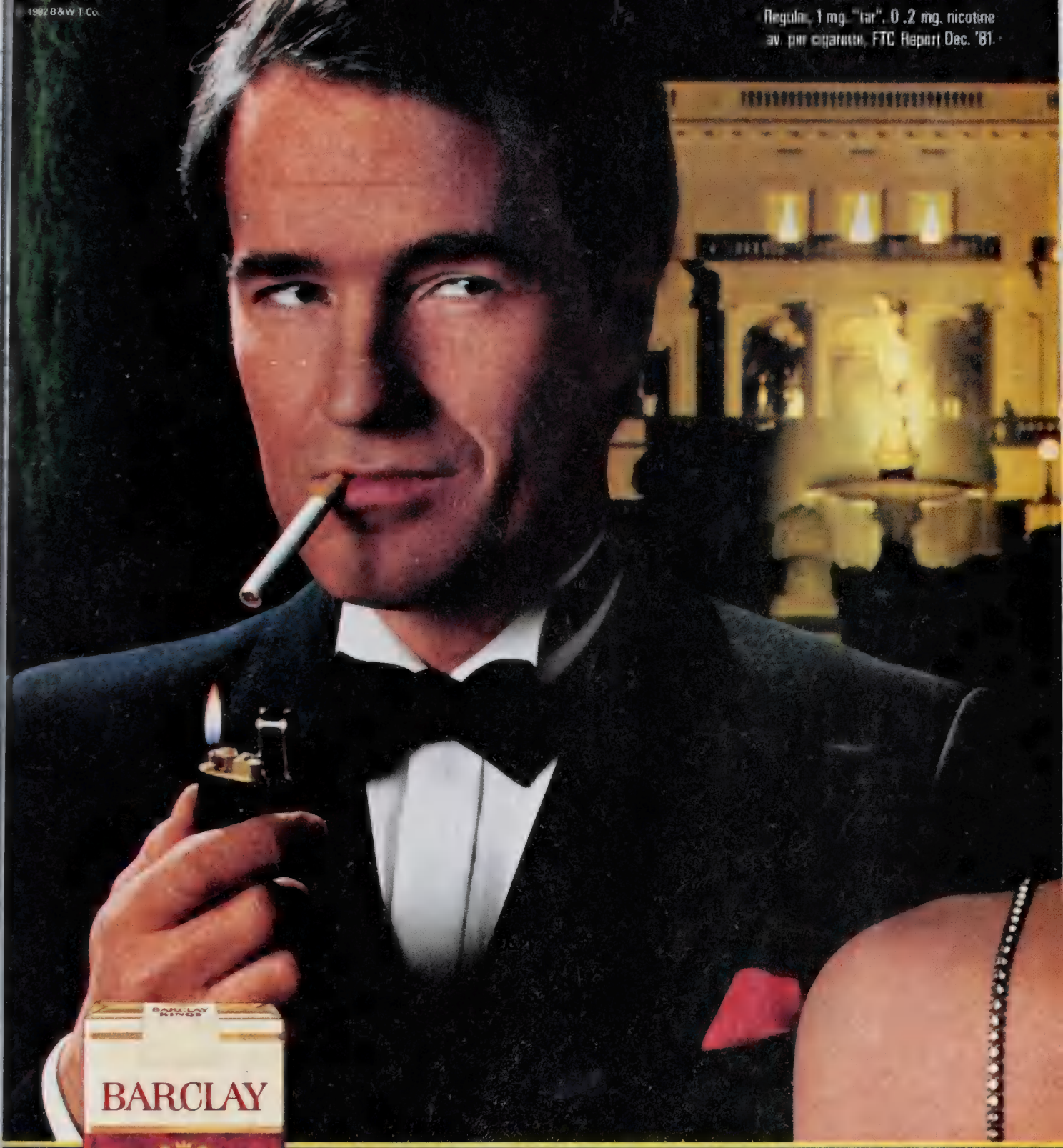
☐ Salt and pepper chicken pieces; brown in same pan. Set aside.

☐ In same pan, brown sausages and puncture as they cook to release excess

(Continued on page 124)

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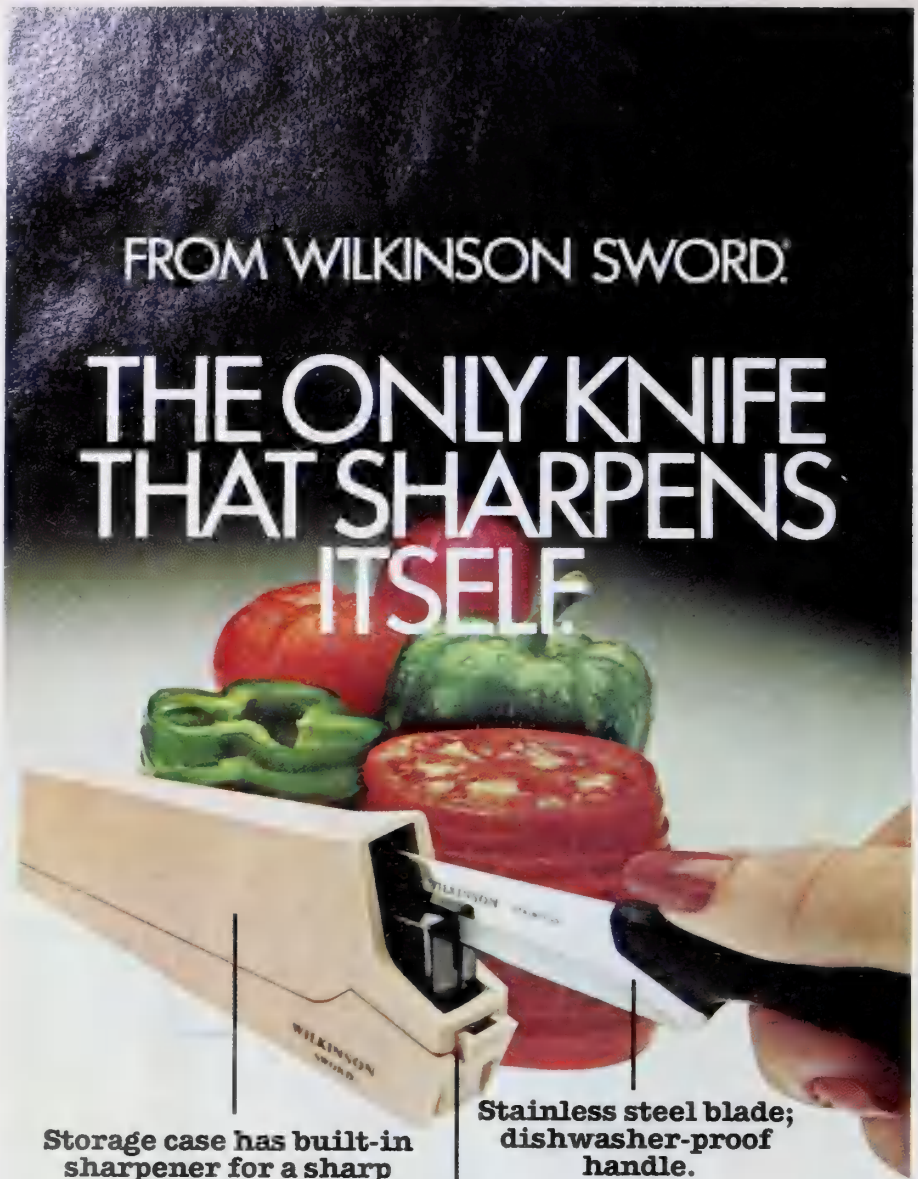
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CALIFORNIA KITCHEN BUFFETS

Continued from page 122

fat. Remove, cut in half and reserve.

☐ Pour off all oil except about 3 tablespoons. Sauté onions and peppers; add garlic and cook 1 more minute.

☐ Add white wine and simmer about 3 minutes. Add pimentos, tomatoes, sausage and salt pork and sauté another 4 minutes.

☐ Add lobster meat, rice and saffron and cook 5 minutes. Add broth to cover plus 1 inch. Cook covered over medium heat 10 minutes. Stir to prevent sticking.

☐ Add chicken, shrimp, mussels and/or clams and artichokes. Cover and cook 10 minutes or until rice is tender. Add more chicken stock if necessary but rice should be dry and liquid absorbed.

☐ Add peas and cook until bright green.

☐ Decorate top with lobster claws. Makes 6 to 8 servings. (Recipe from Charles Pollock Antiques, Inc., 8478 Melrose Pl., Los Angeles, CA 90069.)

CHEESE-AND-CREAM SAUCE

- 1 stick butter
- 6 to 10 fresh sage leaves, finely chopped (or dried if necessary)
- 1/2 pint heavy cream
- 1 cup freshly grated parmesan or romano cheese
- Salt and white pepper to taste

☐ In medium skillet, heat butter over low heat. When melted, add sage leaves and blend.

☐ Add cream, stirring rapidly until blended. Then add cheese and season to taste. Makes about 2 cups.

TOMATO AND BASIL SAUCE

- 1/4 cup olive oil
- 1/4 stick butter
- 2 cloves garlic, finely chopped
- 1 small carrot, chopped
- 1/2 cup finely chopped green pepper
- 4 cups plum tomatoes, seeded
- Salt and pepper to taste
- 1 teaspoon dried oregano
- 1/4 cup chopped fresh basil (or 1 teaspoon dried)

☐ In large skillet, heat oil and butter; add garlic, carrot and green pepper. Cook until tender and golden.

☐ Add tomatoes and season with salt and pepper. Simmer 20 minutes, partially covered. Add oregano and basil. Simmer another 20 minutes, partially covered. Makes about 3 cups.

CHOCOLATE CAKE À L'ORANGE

- 1 stick unsalted butter
- 2 cups sugar
- 2 large eggs
- 1 teaspoon vanilla
- 3 squares unsweetened chocolate, melted
- 1/2 cup buttermilk

(Continued on page 126)



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CALIFORNIA KITCHEN BUFFETS

Continued from page 124

2 cups flour
2 teaspoons baking soda
1 teaspoon salt
3/4 cups boiling water
1/4 cup Grand Marnier

☐ Grease and flour two 9-inch layer cake pans. Preheat oven to 350°.

☐ In large mixing bowl, cream butter and sugar until light and fluffy. Add eggs one at a time, beating after each. Mix in vanilla and melted chocolate, beating until smooth.

☐ Add buttermilk, flour, soda and salt; mix well. Add boiling water and Grand Marnier; beat until smooth. Divide batter evenly between cake pans. Shake pans slightly to even out tops. Bake in middle of oven 25 to 30 minutes. To ensure even baking, rotate pans halfway through baking time. Bake until cakes begin to come away from sides of pan.

☐ Remove to cake racks and cool 10 minutes; then remove from pans. Frost with Chocolate Frosting *(see following recipe)*.

CHOCOLATE FROSTING

4 squares unsweetened chocolate
9 tablespoons half-and-half
1 tablespoon vanilla
3 tablespoons unsalted butter
Pinch of salt
3 cups sifted confectioners' sugar

☐ In small heavy saucepan, place chocolate, half-and-half, vanilla, butter and salt. Stir over low heat until chocolate is melted. Mix well with spoon. Remove from heat and stir in 1 cup at a time confectioners' sugar until frosting is smooth. Use immediately, as it hardens quickly. Frost cake and let stand overnight. Makes 12 servings.

LEMON MOUSSE

1 teaspoon unflavored gelatin
1/3 cup lemon juice
6 egg yolks
3/4 cup sugar
Grated rind of 1 lemon
1-1/2 cups whipping cream
Garnish (optional):
2 lemons
1/2 cup water
1 cup whipping cream, whipped

☐ Soften gelatin in lemon juice. In small mixing bowl, beat egg yolks and sugar until thick and light. Stir in lemon rind. Transfer mixture to heavy saucepan and cook over medium heat, stirring constantly until mixture is very thick and mounds slightly when dropped from spoon. Remove from heat and stir in softened gelatin until dissolved.

☐ Pour into bowl and set in larger bowl of ice water; cool thoroughly.

☐ Beat cream until soft peaks form. Fold whipped cream into cooled lemon mixture. Spoon into decorative bowl.

☐ *To garnish:* Make candied lemon peel by peeling rind off lemons with vegetable peeler. Cut into thin strips no wider than 1/8 of an inch.

☐ In small saucepan, blanch strips in boiling water 10 minutes. Drain. In same saucepan, combine sugar and water. Bring to boil and simmer 1 minute. Drop in peel and simmer 1 more minute. Stir until peel is coated.

☐ Decorate top of mousse with whipped cream and candied lemon peel. Makes 10 servings.

PUMPKIN CHEESE ROLL

Pumpkin Roll:
3 large eggs
1 cup sugar
2/3 cup mashed pumpkin, canned or fresh
1 teaspoon lemon juice
3/4 cup flour
1 teaspoon baking powder
2 teaspoons ground cinnamon
1 teaspoon ground ginger
1/2 teaspoon ground nutmeg
1/2 teaspoon salt
1 cup finely chopped walnuts
Confectioners' sugar
Cheese Filling:
2 packages (8 oz.) cream cheese, room temperature
4 tablespoons unsalted butter, room temperature
1 cup confectioners' sugar
1/2 teaspoon vanilla
1/2 pint whipping cream, whipped
Pecan halves

☐ Grease a 15 1/2-inch jelly roll pan. Line with waxed paper; grease and flour.

☐ In mixing bowl, beat eggs and sugar until creamy, about 3 to 4 minutes. Mix in pumpkin and lemon juice.

☐ In separate bowl, stir together flour, baking powder and spices. Fold into pumpkin mixture. Pour into prepared pan, smooth top evenly. Sprinkle nuts over top.

☐ Bake in 375° oven 12 to 15 minutes or until top springs back when touched.

☐ Sprinkle confectioners' sugar through a strainer onto a clean towel. Remove cake from oven and turn it upside down onto towel. Beginning at narrow end of cake, roll towel and cake together. Set aside to cool, seam side down.

☐ *To make filling:* In mixing bowl, blend cream cheese and butter until light and fluffy. Slowly beat in sugar and vanilla.

(Continued on page 128)



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"PHILLY" PECAN PIE

- 1 3-oz. pkg. PHILADELPHIA BRAND Cream Cheese, softened
- 3 tablespoons PARKAY Margarine
- 1/3 cup flour
- 2 eggs
- 2/3 cup packed brown sugar
- 1/4 cup corn syrup
- 1 teaspoon vanilla
- 3/4 cup chopped pecans
- Pecan halves

Combine cream cheese and margarine, mixing until well blended. Add flour; mix well. Form into ball; chill thoroughly. On lightly floured surface, roll out dough to 10-inch circle. Place in 7-inch pie plate. Trim and flute edge. Combine eggs, brown sugar, corn syrup and vanilla; stir in nuts. Pour filling into shell. Cover edge of pie crust with foil. Bake at 350°, 45 minutes. Cool thoroughly before serving. Garnish with pecan halves. 4 servings

Tips from The Kraft Kitchens

Kraft has other ideas to help you with cooking for two.

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Cross section of uniquely baffled flotation system with a Beautyrest coil perimeter.

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CALIFORNIA KITCHEN BUFFETS

Continued from page 126

☐ When cake is cool, unroll and remove towel. Spread filling over top. Roll again. (Nuts will be on outside of cake.) Refrigerate several hours.

☐ Garnish with rosettes of whipping cream. Place pecan half in each rosette. Makes 8 to 10 servings.■

ENTERTAINING WITH STYLE

Continued from page 109

SWEDISH PANCAKES

- 4 eggs, slightly beaten
- 3/4 cup flour
- 2 cups milk
- 1 tablespoon sugar
- 1 teaspoon salt
- Unsalted butter
- 36 asparagus tips, blanched
- 1/4 pound prosciutto

☐ In mixing bowl, mix together eggs, flour, milk, sugar and salt, blending well.

☐ Heat Swedish pancake pan over medium heat. Place dab of butter in each section. Spoon 1 tablespoon batter into each portion. Cook until puffed. Turn over and cook until golden brown. Cover with aluminum foil and keep warm on heated platter. *To serve:* Roll each pancake around asparagus tip and sliver of prosciutto. Makes about 3 dozen.

STEAMED DUMPLINGS

Filling:

- 1/2 cup ground pork
- 1/2 cup ground chicken
- 1/2 cup chopped raw shrimp
- 4 tablespoons chopped fresh coriander
- 2 scallions, finely chopped
- 2 cloves garlic, finely minced
- 1/2 teaspoon pepper
- 2 teaspoons sugar
- 2 tablespoons soy sauce
- 1 teaspoon ginger root, finely minced
- 2 tablespoons coconut cream
- 1 package round wonton skins

Dipping Sauce:

- 3 tablespoons soy sauce
- 3 tablespoons rice vinegar
- 1/2 tablespoon hot sesame oil
- 1 scallion, finely chopped

☐ Mix together ingredients for filling.

☐ Moisten one side of wonton skin with cold water. Place 1 teaspoon filling in center. Fold in half and crimp edges closed. Place in steamer lined with lettuce leaves. Cover; steam 15 minutes.

☐ Combine ingredients for sauce and serve with warm dumplings. Makes about 36 dumplings.

SHRIMP VINAIGRETTE WRAPPED IN SNOW PEAS

- 1 bay leaf
- 1 pound large shrimp (28 to 30), peeled and deveined

(Continued on page 130)

Introducing . . .

NIGHT SENTINEL

BY JONATHAN BRONSON

major wildlife sculptor
reates his premiere work
the medium of porcelain.

n original work of art,
eticulously hand-cast
fine bisque porcelain,
ith gem-set eyes.



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Bronson has portrayed the snowy owl landing on a weathered log—the wings swept gracefully forward, in a movement of soundless beauty. And the all-seeing yellow eyes shine brightly against the bird's white plumage, as it blends invisibly with the snow-covered landscape.

To represent the luminous eyes of this impressive creature, the sculptor has chosen golden citrine gemstones. The stones were selected because they add the proper degree of luster and life to the work. And the combined effect of pure white bisque with golden citrine produces a contrast seldom found in bisque sculpture.

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BY JONATHAN BRONSON

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Franklin Center, Pennsylvania 19091

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Continued from page 128

Vinaigrette
- 1/2 cup olive oil
- 3 tablespoons white wine vinegar
- 3 tablespoons Dijon mustard
- 1 tablespoon chopped shallots
- 1 teaspoon finely minced ginger
- 1 clove garlic, finely minced
- 1 tablespoon chopped dill
- Pinch sugar
- Salt and pepper to taste

- 15 to 20 snow peas
- 1 small green cabbage

☐ Add bay leaf to large pot of water and bring to a rapid boil. Add shrimp and cook, stirring constantly, until just done (2 to 3 minutes). Be sure not to overcook. Drain shrimp, immerse in very cold water to cool and drain again. Put in glass or steel bowl.

☐ Mix vinaigrette ingredients in covered jar. Shake well and pour over shrimp. Cover bowl; refrigerate 1 to 2 days, tossing every 12 hours.

☐ String peas and blanch in boiling water 30 seconds. Drain and immerse in iced water. Drain again. Split pods lengthwise so that you have 30 to 40 separate halves.

☐ Cut a thin slice off bottom of cabbage so it will stand upright. Wrap pea pod around each shrimp and fasten by piercing with a round natural wood toothpick. Then stick each shrimp into the cabbage. Serve cold or at room temperature. Makes about 30. (Variation: In place of snow peas, wrap each shrimp with a paper-thin piece of prosciutto.)

BLINI WITH RED CAVIAR AND SOUR CREAM

- 1 package active dry yeast
- 1/2 cup warm water
- 1 cup milk
- 1-1/2 cups flour
- 3 egg yolks
- 1/2 teaspoon salt
- Pinch sugar
- 6 tablespoons melted butter
- 3 egg whites
- 1/2 pint thick sour cream
- 1 small jar (3-1/2 ounces) red caviar

☐ Proof yeast in warm water 5 minutes.

☐ Put yeast mixture, milk, flour, egg yolks, salt, sugar and butter in blender or food processor. Blend at high speed 40 seconds. Turn machine off, scrape down and blend another few seconds. Pour batter into bowl large enough to accommodate the rising. Cover loosely and set in a warm place to rise 1-1/2 to 2 hours. Do not let batter rise much longer or blini will taste overfermented.

☐ Beat egg whites until stiff. Fold into batter.

☐ Heat heavy skillet or griddle. Brush with butter. Drop blini batter by teaspoonfuls into hot pan. Turn when first side is lightly browned and cook briefly on second side. Keep pancakes on a heated platter until all batter is used.

☐ Arrange warm blini on a tray lined with a starched linen napkin. Put small dollop of sour cream in center of each, then a few grains of caviar. A strip of smoked salmon decorated with sprig of dill or one 2-inch tip of freshly steamed asparagus may be substituted for the caviar, if desired. Makes about 40 blini. (Note: Blinis may be cooled, wrapped in foil and refrigerated for the next day. Warm in 300° oven before serving.)

SNOW PEAS WITH ST. ANDRÉ CHEESE

- 50 to 60 tender young snow peas
- 1/2 pound St. André, Boursin or Boursault cheese

☐ Blanch snow peas in boiling water 30 seconds. Cool in ice water; drain well.

☐ With sharp point of paring knife, split snow pea lengthwise along one side. Fill with 1/2 teaspoon St. André cheese. Makes 50 to 60 hors d'oeuvres.

CORN BREAD

- 1-1/2 cups yellow cornmeal
- 1 cup sifted all-purpose flour
- 1/3 cup sugar
- 1 tablespoon baking powder
- 1 teaspoon salt
- 1-1/2 cups milk
- 3/4 cup melted butter, cooled
- 2 eggs, slightly beaten

☐ Heat oven to 400°.

☐ In large bowl, combine cornmeal, flour, sugar, baking powder and salt. In medium-sized bowl, mix milk, butter and eggs. Stir milk mixture into cornmeal mixture just until moistened.

☐ Pour batter into greased 9-by-5-by-3-inch loaf pan or spoon into tiny muffin pans. Bake until golden, 35 to 40 minutes for loaf, 18 to 20 minutes for muffins. Cool on a wire rack 5 minutes. Remove from pan; cool completely on rack. Makes 1 loaf or 36 tiny muffins.

TEA EGGS

- 4 eggs
- 1 tablespoon sesame salt
- 2 tablespoons dark soy sauce
- 1 whole star anise
- 3 teaspoons smoky tea (Earl Grey, Hu Kwa)
- Sesame salt

☐ Boil eggs 20 minutes over low flame. Cool in water. Drain eggs and tap shells all over with back of a spoon until the shell is completely crackled.

☐ Return eggs to pan, cover with cold water, salt, soy, anise and tea. Bring to a boil, reduce heat and simmer very slowly 2 to 3 hours. Turn off flame and leave eggs in liquid for 8 hours.

☐ Tea eggs are then drained and left in their shells until ready to use. Keep well wrapped in refrigerator (up to 1 week).

☐ *To serve:* Peel eggs. Cut into halves or quarters. Serve with sesame salt. ■



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Continued from page 58

the Earl of Pembroke. The fortified Wilton was renovated and restored in the 17th century, with the Royal Masque and music maker Inigo Jones remodelling the severity of the old house into the palace that still exists. Massive paintings of the family by Sir Anthony Van Dyck and glorious gilded and painted ceilings form a background for the world's undoubtedly greatest furniture by William Kent. So how can Wilton live on today, and how can a modern day Earl live in Wilton, and how can a piece of furniture be removed from this kaleidoscopic jigsaw to thrive in modernity? Today's film director Earl perhaps carries an understanding of drama from his Elizabethan forbears, while the profusion of flowers and clutter of journals and essentials to modern life bring Wilton clearly into the 20th century. The looking glass copied by Baker has deep blue and gilded borders with a bevelled central plate as carefully worked in the copy as the original was by King James's favourite, "Princely Buckingham" who governed the Royal Vauxhall glassworks. The decoration of the mirror comes straight from the French Court of Louis XIV, while the carved gilded surround fixes a final English character. It suits and even sums up the glories of Wilton well, but its combination of colour and craft allied with meticulous proportion allows it to lend its ancestral glitter to any environment.

The Duke of Hamilton represents one of the country's most romantic families. The Duke's pieces in this collection were made in the late 18th century to the design of the ubiquitous Scot, Robert Adam. They were ordered for rooms in the massive Hamilton Palace, the largest private house in Britain for many centuries, with an estate of some 400,000 acres and a private herd of genuinely wild cattle. Of the two tables selected, the games table appears in that bible of English furniture, the Percy Macquoid and Ralph Edwards' dictionary, while the elaborately inlaid oval occasional table demands a truly ducal selection of woods and princely display of craft. In each case the neat overall design initially belies the demanding delicacy and intricacy of the blending woods. These pieces enrich the drawing room of Lennoxlove Castle, the Duke and Duchess's present home. Adam's designs have indeed proved themselves as they add tone to style after style, decade after decade.

The Duke of Argyll has the same hauntingly evocative history, which echoes in the battles and songs of Highland strife as well as those of the English Court. The Duke still lives in the seat of his forbears where a strong exotic quality bears out the French alliance with Scottish aspirations. The Duke speaks seven languages and in addition to his many business directorships remains Hereditary Keeper to the Royal Household in Scotland.

The Duke's forbear employed the architect Robert Adam in his own household, who, with Adam's brother and father, served out an apprenticeship at Inveraray. The works of many great cabinetmakers and artists throng those great rooms, making any choice for any collection appear infinitely simple and then ultimately impossible with such *embarras de richesse*! The final choice is tribute to the selected items which completely fulfill both practical and decorative essentials of the Stately Homes Collection. Both Duke and Duchess have studied restoration extensively and understand all too well those complex intricacies, and are duly intrigued by the extension of restoration to positive birth by the Baker Reproductive System.

It is not surprising that the Duke of Marlborough is amongst those who have withdrawn to a private wing of a colossal building. It is more amazing to think that the late Duke lived in the entirety of Blenheim Palace, his cousin Winston Churchill reviving all the political and military panache that this family have excelled and revelled in since long before Queen Anne ordered the palace to be built for her conquering hero, the first Duke. In fact the present Duchess has a sure eye and talent for decor in the private rooms which she has repainted and reorganized to bring a 20th-century friendliness to what could well be formidable formality. The table from Blenheim is typical of a small practical piece which survives with surety and harmony in overwhelming gilded, tapestried surrounds. Every detail of the table can be a talk-

(Continued on page 134)



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...100's	TAR mg./cig	NICOTINE mg./cig
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
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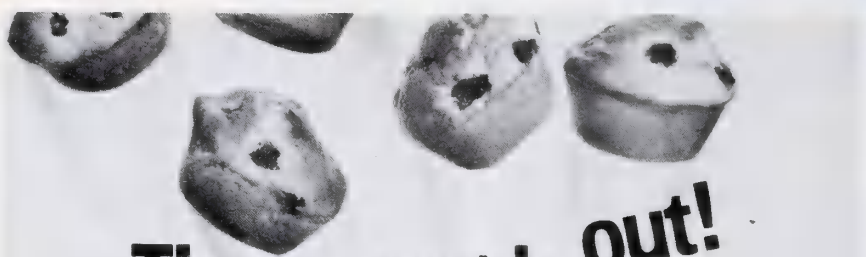
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Continued from page 132

ing point yet there is never clashin domination. The octagonal flute legs, the gilding and metalwork, a combine to produce a substanti statement.

An important link between earl and later motifs in the collection i the scrolling mahogany mid-18th century torchère from Bowoo House, the home of the Marquess c Lansdowne. The torchère is usefu for supporting anything from th visiting card tray to a lamp, or per haps a bust of the favourite ancesto The Marquess of Lansdowne's son Lord Shelburne, uses it for vases o flowers. The torchère predates th Robert Adam-built rooms o Bowood House, which look acros the lawns and lakes of the ultimat landscape gardener, Lancelot "Capa bility" Brown. Brown also worke his wonders at Blenheim Palace an Lord Clifford's Ugbrooke Castl whence a massive Chippendale ma hogany four-poster bed is include in the collection. Adam's drawing for Adam tables, still in the roon designed by Adam, present a rar luxury for aesthete or connoisseur though both will be positively re freshed by the curvacious scrolls o this torchère. In fact the torchèr stood previously in the great Eliza bethan main block of the house razed earlier this century. For piece to flourish in Elizabethan sur rounds, then Adam surrounds an even then to look splendid in th department stores suggests again the universal quality of the great Bowood's Sheraton graduated rose wood tables also spanned all these changes to meet a modern world with as sound a practicability as ever

Lord Shelburne's pristine stan dards suit his 18th-century sur rounds well, though he escapes into the 20th century with his many business commitments and has flown round the world in a single engined plane. The Marquess of Lansdowne, his father, was a Cabi net Minister and one of the Queen's private body guards—so traditions hold at Bowood as well; as the 31st Lord of Kerry, his family dates back centuries before 18th-century Bowood as it now stands.

Earlier again in the 18th century is the George I walnut chest on cabri-

(Continued on page 136)

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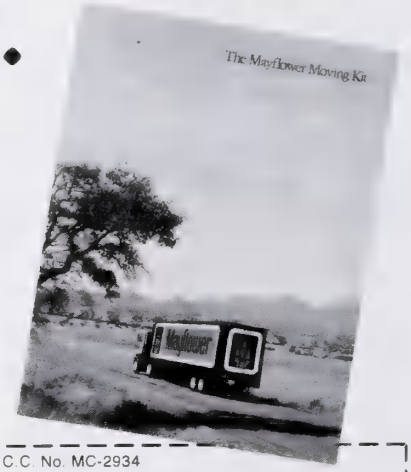


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Continued from page 134

ole legs from Lord Middleton's family. One 15th-century ancestor led an Arctic expedition which froze, ship's company and all, to be discovered years later in pristine order, each man frozen at his post. The Middletons built their innovative Wollaton Hall in the 16th century with an originality that was adopted as a general pattern by many an Elizabethan potentate. It was for this great house that the Middletons ordered the best furniture from the greatest makers as generation succeeded generation. Chippendale, Adam, Heppelwhite and Linnel and other great names illuminate their inventory. In the early 18th century the heir to the estate was famously active in royal circles, Parliament and highest society. Lord Middleton was in a sure position to choose the sculptural form and wood quality that he thought would blend with his great inheritance. Again he chose well, and the early 18th-century George I chest on carved cabriole legs now happily juxtaposes Adam lacquer commodes and the Chippendale carved mahogany table in this collection, all from the latter half of the century.

Walnut furniture from the previous reign of Queen Anne was, of course, the ultimate in simple perfection. The Middleton walnut chest retains that early sense of proportion which combines with the carved decoration and interest of the later years. As Chairman of the British Landowners Association and highly decorated soldier, Lord Middleton is a man of this century, well able to safeguard his considerable inheritance into our times. Lady Middleton, who is an active business woman in her own right, harbours an ambition. She intends to have the Baker copy of her chest enhancing the decor of her Palm Beach house. This adds a telling extra dimension, as the original, if moved to such a climate, would rapidly wither and break. With this collection it is the evocative flowering of British craftsmanship in each original piece that sings out for reproduction. No wonder the sheer quality of these pieces has won them worldwide affection in their original form and that right to live in palace or cottage in their new copied form.■



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All prices are approximate

HB MARKETPLACE

● *Page 17 (top to bottom):* **Heart lantern,** reproduction 1775-1840, probably from Pennsylvania, old red wood and tin, plus $4.50 shipping and handling—Winterthur Museum (MO), Direct Mail Office, Winterthur, DE 19735. **Needlepoint cat** designed by Jane Whitmire, 1870 reproduction, catalog #2500, plus $1.50 handling and shipping; credit card orders, (703) 455-1700—Smithsonian Institution (MO), PO Box 199, Washington, D.C. 20560. **Oval boxes,** 6¼ by 4¼ by 2¼ inches, $28 plus ($4.45); 8 by 5½ by 2⅞ inches, $35 plus ($4.45); 9½ by 6¼ by 3¼ inches, $40 plus ($4.45); 11½ by 8½ by 4¼ inches, $48 plus ($4.45); 13¼ by 9¼ by 5¼ inches, $55 plus ($5.55); **miniature box,** 4⅛ by 2⅞ by 1½ inches, $23 plus ($3.55); **complete set,** plus ($5.55); catalog #14D—The Boston Museum Shop (R & MO), 479 Huntington Ave., Boston 02120. **Vases encased in clear or sandblasted walls** with embedded leaf and vine motifs: 6 inch clear #217A, sandblasted #217B; 3½ inch clear #217D, sandblasted #217C; 8 inch clear #217F, sandblasted #217 E, $3.50 handling and shipping—Corning Glass Center (MO), Collector's Shop, Corning, NY 14831. **Crocus pot,** 7-inch diameter, plus $3.95; **pommade jar,** 1740 French reproduction, hand-painted porcelain, 3¼-inch diameter, $22.50 plus $2.95—Metropolitan Museum of Art (MO), Museum Special Service Office, PO Box 700, Middle Village, NY 11379. **Decanter,** hand-cut glass, German 1780-1810 reproduction, 11⅞ inches high, Winterthur Museum (MO), Direct Mail Office, Winterthur, DE 19735. **Okimono rabbit,** plus $1.30—Art Institute of Chicago, The Museum Store, Michigan Ave. at Adams St., Chicago 60603. **Pig** designed by Lou Souders, 11-by-4½-inch base—Museum of American Folk Art (R), 49 W. 53rd St. HBN, New York 10019. **Teapots:** Tobacco leaf, 6 inches; Meissen, 6½ inches; Famille Verte, 6½ inches; Palace blue, 6½ inches, all available with complete dinner sets; **House teapot in glazed stoneware,** 5¾ inches, $38.50; AE, MC, VISA accepted, call 24 hours, (212) 758-8991—Metropolitan Museum of Art (MO), Museum Special Service Office, PO Box 700, Middle Village, NY 11379. ***Kakiemon* puppy** based on original Japanese model, 9 inches long, plus $5.95—Metropolitan Museum of Art (R), Museum Special Service Office, PO Box 700, Middle Village, NY 11379. **Swan,** 3½ by 3 inches wide, plus $2.50—Museum of American Folk Art (R & MO), 49 W. 53rd St. HBN, New York 10019. **Horses,** plus $3 each shipping and handling—Museum of the City of New York (R & MO), Fifth Ave. at 103rd St., New York 10029.

● *Page 18 (left to right):* **Doorstop house** with brass door handle and knocker, painted, 3½ by 7 by 9 inches high—Museum of American Folk Art (R & MO), 49 W. 53rd St. HBN, New York 10019. **National Trust houses:** Shadows on the Teche, New Iberia, La; Woodlawn Plantation, Mt. Vernon, Va.; Reynolds Tavern, Annapolis, Md.; sizes: 4¼ by 5 by 3¼ inches, 2¼ by 3¼ by 2 inches. **Large houses with food,** plus $2.10; **small houses with potpourri,** three different fragrances, 1 ounce per house, plus $1.80; **large houses with stickers of architectural styles,** plus $1.80; **assorted flat boxes** (12 large, 12 small) plus $1.60—Preservation Shops (R & MO), National Trust For Historic Preservation, 1600 H St. NW, Washington, D.C. 20006. **German townhouse reproduction,** 9 by 11½ inches wide, two rooms per floor, additional floors may be added—The Margaret Woodbury Strong Museum (R), One Manhattan Sq., Rochester, NY 14607. **Cleveland dollhouse kit #6913,** 38 by 34 by 30 inches, wood, instructions and hardware included—Smithsonian Institution (R & MO), PO Box 199, Washington, D.C. 20560. **Victorian candle house** with removable roof and candle, 8 by 5½ by 4½ inches, plus $9; **Old English country cottage** with removable lid and 2 ounces of potpourri, 6¼ by 3½ inches, used for incense also, plus $3.10—Preservation Shops (R & MO), National Trust for Historic Preservation, 1600 H St. NW, Washington, D.C. 20006. **Village houses,** 3½ by 5¼ inches high, 4½ by 3¼ inches high, 3¼ by 2¼ inches wide, 2½ by 2 inches wide, 4¼ by 2 inches wide, plus $3.50; **two-inch blocks** plus $1—Museum of American Folk Art (R & MO), 49 W. 53rd St. HBN, New York 10019. **Porcelain house** #6416 Shadows On Teche, 2¼ inches high; #6453 **Drayton Hall,** 2 inches high; #6693 **Decatur House,** 2 inches high, $1.70 plus—Preservation Shops (R & MO), National Trust for Historic Preservation, 1600 H St. NW, Washington, D.C. 20006. **Dollhouse book,** plus $1.25 shipping and handling—Museum of The City of New York (R & MO), Fifth Ave. at 103rd St., New York 10029.

LOOKOUT

● *Page 28: Lunch at the bank:* **Bamboo on silver two-panel screen,** c. 1850—Naga Antiques, Inc., **George III mahogany dining table,** c. 1790, **Regency mahogany chairs,** c. 1810—Florian Papp (R), 962 Madison Ave., New York 10022. **Spoon easel,** Art Deco chrome **tea cart,** with mirrored shelves—Newel Art Galleries (R), 425 E. 53rd St., New York 10022. **Indian gallery carpet**—Doris Leslie Blau (R), 15 E. 57th St., New York 10022. **All flowers and plants**—Springman Assoc., 40 W. 20th St., New York 10011. *Boardroom style:* **Portrait** of Coco Chanel by Jacques Lipchitz. **All furniture**—Jay Spectre Collection (T), 225 East 57th St., New York 10022. **"Ghana fabric"**—Clarence House (T), 305 E. 63rd St., New York 10022. **Chinese carpet**—Doris Leslie Blau, Inc., 15 E. 57th St., New York 10022. **Flowers** by David Madison—Horticultural Design (R), 25 Fifth Ave., New York 10012.

A family farewell: **Tropicana, Radiance, Trondheim and Lim Menggala fabrics, Tracery wallcovering, notebooks, memo pads and apron**—China Seas (M), 979 Third Ave., New York 10022. Victorian **wicker high chair**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Director's chairs**—Jensen-Lewis (R), 89 Seventh Ave., New York 10011. **Flowers**—Springman Assoc., 40 W. 20th St., New York 10011. *Lunch by the pool:* **Carioca sofa**—Casa Bella (T), 979 Third Ave., New York 10022. **Deck chairs**—Triconfort (T), 200 Lexington Ave., New York 10016. **"Capri" canvas on sofa and screens**—Brunschwig & Fils (T), 979 Third Ave., New York, 10022. **"Yankee Pinstripe" tablecloth fabric, "Hotline" striped pillow fabric**—Carleton V (T), 979 Third Ave., New York 10022. **"Candy Stripe" chintz on deck chairs**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Flowers and plants**—Tony's (R), 26 E. 64th St., New York 10021. **Slipcovers, pillows and screens**—Fabricated Environments (T), 66 W. 88th St., New York 10024. *An after-theater supper:* **Love seat**—Baker, Knapp & Tubbs (T), 979 Third Ave., New York 10022. **Table**—Uncommon Design (R), 1164 Second Ave., New York 10021. **Tizio lamp** by Richard Sapper—Artemide (R), 150 E. 58th St., New York 10155. **Table linens**—D. Porthault (R), 55 E. 57th St., New York 10022. **Flowers**—Springman Assoc., 40 W. 20th St., New York 10011.

STATELY HOMES OF ENGLAND

● *Pages 60 to 67:* **Lennoxlove,** Haddington (Scotland), 1½ miles south of Haddington on B6369; 18 miles east of Edinburgh off A1. Open April to September, Wednesday, Saturday and Sunday, 2 to 5; at other times by appointment, minimum 10 people. **Blenheim Palace** (England), SW end of Woodstock, which lies 8 miles north of Oxford. Open March 15 to October 31, daily 11:30 to 5. **Wilton House,** Wilton (England), in town of Wilton, 2½ miles west of Salisbury on Exeter Rd. (A30). Open April 6 to October 3, Tuesday to Saturday and bank holidays; Monday 11 to 6; Sunday 1 to 6. **Inveraray Castle,** Inveraray (Scotland), ¼ mile northeast of Inveraray on Loch Fyne, 58 miles northwest of Glasgow. Open April 3 to October 10; April, May, June, September and October weekdays (except Friday) 10 to 1, 2 to 6; Sunday 2 to 6, closed Friday; July and August weekdays 10 to 6, Sunday 2 to 6. **Bowood,** Calne

(Continued on page 140)



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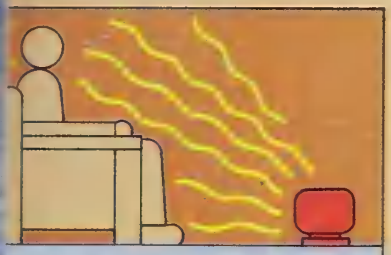
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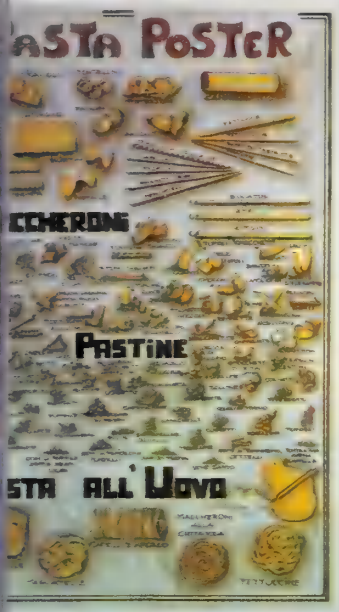
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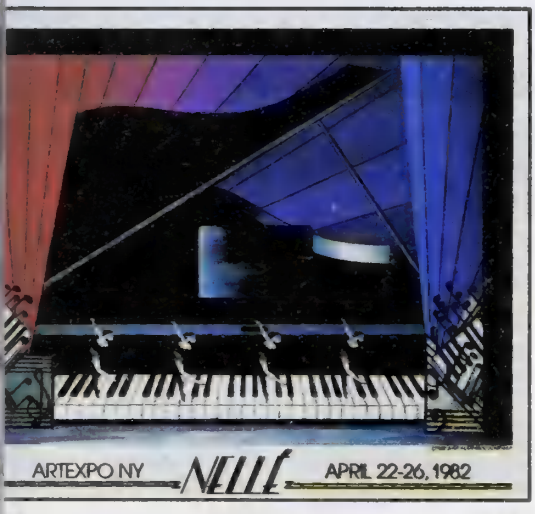
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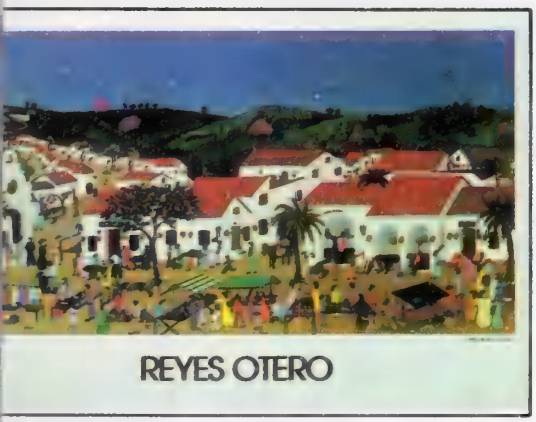
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shaped porcelain box, 8½ by 4½ inches—available through John Robert Moore E. 68th St., New York 10021. **Leaf plates,** 12 by 9 inches; **porcelain bowl—** Rosselli Ltd. (T), 255 E. 72nd St., New York 10021.

● *Page 70:* **Wicker furniture, shell-backed chairs,** 19 by 17½ by 31½ inches h **table,** 28 by 28½ inches high; **table,** 15 by 15 by 13 inches high; **table,** 21 by 14 b inches high; **square-backed armchairs,** 25 by 19 by 37 inches high; **rounded l chair,** 25 by 18 by 35 inches high; **sofa,** 56½ by 22 by 33½ inches high; **antique tablecloth**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **R bank #789000 fabric,** 100 percent glazed cotton—Lee/Jofa (T), 979 Third A New York 10022. **Roll-rim Italian** *(left),* **Roll-rim Liero** *(right),* large bell az terra-cotta pots—Amos Farm (R & T), 258 W. 10th St., New York 10014. **Flo outside**—Wendover Farm, Old Chatham, NY 12136.

● *Page 71:* **Decorated supper table #5080,** Wilton House, closed 40¼ by 22 b inches high; open 40¼ by 44 by 29½ inches, available in any lacquer color, $4, **mahogany side chairs #5044** (four), Penshurst Place, 24¼ by 23½ by 39 inc $1,298 each; **upholstered chair** at front right **#404-A2,** 32 inches wide, 33 in high; **George I walnut chest #5068,** Wollaton Hall and Birdsall House, 35 by by 32 inches high, $3,186; **butler's tray table #1990,** 31¼ by 23 by 22 inches h $566; **upholstered green chair HC-1 1999,** 27 by 28 by 40 inches high, $1,168; **mal any Pembroke table #1912,** closed 27½ by 19¼ by 28 inches high; open 27½ b by 28 inches high, $637; **nest of Federal tables #1917,** 19 by 13½ by 23½ hig 16¼ by 12½ by 22¼ inches high, $517; **George I mirror #5013,** Howick Hall, 2 50 inches high, $1,180—Baker Furniture, Merchandise Mart, Chicago, IL 60 **Venezia curtain fabric #32114/1,** 100 percent cotton in tan; **curtain trim,** pat 2001, color 1063; **Farah fabric #25300-1 on side chair seats,** 100 percent gla cotton in beige/vert/rough Stephano green fabric **#319961;** on chair at front r Les Pyramides **#31950/4,** 100 percent cotton—Clarence House Imports (T), 4 57th St., New York 10022. **English late-19th-century needlepoint rug #104,** 15.(12.7 feet—Stark Carpet (M), 979 Third Ave., New York 10022. **Chandelier—** vieri Antiques (R), 306 E. 61st St., New York 10021. **Needlepoint picture of do** 1840, 38 by 29 inches high—Kentshire Galleries (R), 37 E. 12th St., New Y 10003. **Victorian dog painting,** 38 by 29 inches high; **needlepoint ottoman; Staff shire dogs,** two 11½ inches high, two 9 inches high; **majolica leaf plate; fur pill candlestick lamps,** 17 inches high—available through John Robert Moore, 4 68th St., New York 10021. **Antique quilt**—Thomas K. Woodard (R), 835 Mad Ave., New York 10021. **Multicolored porcelain goose tureen,** 13½ by 14 inches l **scalloped-edged oval red and gilt tole bowl, green and red candlesticks with hu cane globes**—John Rosselli (T), 255 E. 72nd St., New York 10021. **Antique fen** 35½ by 12 inches high; **antique bellows**—Wm. H. Jackson (R & T), 3 E. 47th New York 10017. **Playing cards**—Tiffany & Co. (R), Fifth Ave. at 57th, New Y 10022. **Round majolica dish, four tole card dishes**—Trevor Potts Antiques (R& Lexington at 73rd St., New York 10021.

● *Pages 72 to 73:* **Chippendale mahogany bed #5022-5W,** Ugbrooke Castle, 7(90 by 96 inches high, $7,080; **Queen Anne walnut kneehole desk #5089,** Ugbro

PRODUCT INFORMATION

Continued from page 138

(England), 2½ miles west of Calne, 5 miles southeast of Chippenham, 1 mile south of A4, 8 miles south of M4. Entrance off A4 at Derry Hill to house, gardens and grounds. Open daily 11 to 6 (except Monday, but including bank holiday Mondays); Good Friday to end of September, and all Sundays in October. **Knebworth House,** Knebworth (England), 28 miles north of London, one mile south of Stevenage; road access from A1 (M) at Stevenage. Open, April 1 to September 30 daily (except Monday), house 11:30 to 5:30; October, Sunday only.

AN AMERICAN VIEW OF STATELY STYLE

● *Cover and pages 68 and 69:* **Mahogany cabinet #5092,** Penshurst Place, 53½ by 15 by 97¼ inches high, $8, 260; **George I wing chair #5019,** Lennoxlove, 30½ by 28¼ by 45¼ inches high, $1,416 C.O.M; **Regency mahogany writing table #5087,** Longleat House, 42 by 27¼ by 28⁹⁄₁₆ inches high, $3,540; **Chinese Chippendale lacquer armchair #5043,** Port Eliot, 26 by 23 by 39 inches high, $2,950 C.O.M; **mahogany center table #5063,** Floors Castle, 34¼ by 22½ by 27½ inches high, $1,180; **Chippendale long bench #5016,** Cliveden Place, 36¼ by 16¼ by 18¾ inches, $1,003 C.O.M.; **Adam occasional table #5056,** Hamilton Palace and Lennoxlove Castle, 26½ by 18¼ by 27¼ inches, $2,112; **mahogany torchère #5084,** Bowood House, 11 by 11 by 40¾ inches, $1,003; **upholstered sofa #871-90,** 90 by 37 by 37½ inches high, $1,755 C.O.M.; **upholstered chair #404-A2,** 20 inches wide inside/outside, 32 inches; 21 inches deep inside/outside 38 inches; 33 inches high—Baker Furniture Co. (M), Merchandise Mart, Chicago, IL 60654. **Butler's tray table,** 25 by 34 by 23 inches high; **antique tea caddy on table,** 12 by 8 by 5 inches high—Michael Capo Antiques (T), 831 Broadway, New York 10003. **Green fabric #6967.01/14 on sofa,** 55 percent cotton, 45 percent linen; **green fabric #10544.02 on wing chair,** 60 percent cotton, 40 percent rayon; **fabric #64620.01 on** Chinese Chippendale Chair, 100 percent cotton; **fabric #174288.00 on bench,** 100 percent cotton **Lelac glazed chintz #37325.01 curtain fabric,** 100 percent cotton, red and stone on cream; **curtain fringe #90441,** color 7; **companion border #37335.01 at bottom of chair; fabric #6032/24.01 on pillows, fringe #90437 on pillows**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **English needlepoint rug,** late 19th century, 14 by 14 feet—Stark Carpet (T), 979 Third Ave., New York 10022. **Chandelier,** 30 inches wide; **two tole flower arrangements in gilt with wooden bases,** 13 by 25 inches high—Olivieri Antiques (R), 306 E. 61st St., New York 10021. **George III antique gilt mirror**—Hyde Park Antiques, 845 Broadway, New York 10011. **Andirons,** 18 inches high; **fire tongs, shovel, broom, screen**—Wm. H. Jackson (R & T), 3 E. 47th St., New York 10017. **Antique books in cabinet**—Larry Golbrecht (R), Kinderhook Antique Center, Rt. 9H, Kinderhook, New York 12106. **American 19th-century bread basket**—Trevor Potts Antiques (R&T), Lexington at 73rd St., New York 10021. **Lamp,** 29 inches high; **glass vase; white swirled lamp,** 26½ inches high; **majolica cup; majolica plate; red lacquer box; needlepoint pillow,** 20 by 20 inches; **round needlepoint pillow,**

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Castle, 30 by 17½ by 30½ inches high, $3,528; **mahogany chest #5070,** 41¼ by 22½ by 35 inches, $3,056; **upholstered chair #477,** 23 inches wide inside, outside 34 inches, 29½ inches high, **ottoman #478,** 30 by 30 by 17½ inches high; **upholstered striped chair HC-1 1979,** 31 by 26⅛ by 37½ inches high; **stool HC-1 1980,** 21 by 16½ by 17 inches high; **Chippendale tilt-top tea table HC-1 1965,** 33 by 33 by 29 inches high; **Adam/Pembroke table #5057,** Hamilton Palace and Lennoxlove Castle, 18¼ by 22½ by 27¼ closed, 33⅞ by 22½ by 27¼ open; **piecrust table #1911,** 25 inches in diameter, 28 inches high—Baker Furniture (M), Merchandise Mart, Chicago 60654. **Painted *faux* bamboo chair,** 15½ by 18 by 25 inches high—John Robert Moore, 41 E. 68th St., New York 10021. **Papier-mâché coffee table,** 32 by 25 by 18 inches high—Hyde Park Antiques (R), 836 Broadway, New York 10011. **Loto Casement #793102 bed hangings,** 70 percent polyester, 30 percent linen; **Arcadia Antique Taffeta #J345016 bed hangings,** 55 percent cotton, 45 percent rayon; **Poppies and Lilies fabric #829000 for curtain, chair and ottoman,** 100 percent glazed cotton; **Parquet matelassé fabric #15746 on bench,** 100 percent cotton; **Antibes Stripe #794300 fabric on chair,** 55 percent viscose rayon, 45 percent cotton; **Madison Lattice Weave #805092 on stool,** 67 percent spun rayon, 33 percent cotton; **Versailles Taffeta Rhodia Acetate #210 pillow fabric in Rose**—Lee/Jofa (T), 979 Third Ave., New York 10022. **All draperies, bed hangings and pillows**—made by Flemming Hegner (T), 6026 Monroe Pl., West New York, NJ 07093. **Antique pillow shams on bed**—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Antique quilt**—Betty Becker, Kinderhook Antique Center, Rt. 9H, Kinderhook, NY 12106. **Aubusson rug**—Coury Rugs (R), 515 Madison Ave., New York 10022. **Ceramic apple box; porcelain dish,** 5 inches in diameter; **majolica pitcher,** 8 inches high; **porcelain plate,** 5 inches wide—John Rosselli (T), 255 E. 72nd St., New York 10021. **Silk pincushion; cabbage leaf majolica bowl; blue and white dish; blue canton plate; tole lemon tree,** 20 inches; **tole hyacinth,** 17 inches; **ceramic rabbit; scroll paper box,** 8 by 4 by 5 inches high; **gold and white cup; green and white majolica plate; painted yellow glass lamp,** 28½ inches high; **pair of painted glass lamps,** 23 inches high; **dog pillow,** 8 by 15 inches high—John Robert Moore, 41 E. 68th St., New York 10021. **Needlepoint picture** over mantel and **dog painting** by Langlois—Kentshire Galleries, 37 E. 12th St., New York 10003. **Yellow afghan**—Antartex (R), 903 Madison Ave., New York 10021. **Fire screen,** 34 inches high—Wm. H. Jackson (R & T), 3 E. 47th St., New York 10017. **Transfer painting on glass,** 7¼ by 8½ inches—Trevor Potts Antiques (R&T), Lexington at 73rd St., New York 10021. **Bouquets de Roses,** 10¼ by 15 inches; **Des Roses Blanches,** 12⅛ by 11¼ inches, by Victoria DuBourg—Hammer Galleries (R), 33 W. 57th St., New York 10019. **Rosemary tree**—Berkshire Garden Center (R), Stockbridge, MA 01262.

NEOCLASSIC FURNITURE

● *Pages 74 and 75:* **Regency chair,** $1,425—Ron Seff (T), 232 E. 59th St., New York 10022. **1. Column,** 6 feet with 12 inch diameter, $90; **corinthian capital,** $185; many sizes—Moultrie Manufacturing Co. (M), PO Box 1179, Moultrie, GA 31768; (800) 841-8671. **2. Rideau lamp table** in satin finish, $600—Casa Stradivari (M), 221 McKibben St., Brooklyn, New York 11206; call (212) 386-0048 for availability. **3. Wall bracket** made in Spain, $160—Sarreid (M), PO Box 3545, Wilson, NC 27893. **4. Terra-cotta lamp #2501,** 21 inches high with linen shade, $60—Alsy Manufacturing (M & T), 15 E. 26th St., New York 10010. **5. Console,** 55 by 15 by 33 inches high, $1,600—L. J. Newton (T), 200 Lexington Ave., New York 10016. **6. Urns in white and amber frosted glass,** $550 to $355—Domus Aurea (T), 979 Third Ave., New York 10022. **7. Pedestal table** with 48-inch glass top, $2,170—LCS (T), 1059 Third Ave., New York 10021. **8. Square pedestal,** $750—Limited Editions (T), 253 E. 72nd St., New York 10021. **9. H-design collection fabric,** $67 per yard—Mira-X (T & M), 246 E. 58th St., New York 10022. **10. Cotton satin fabric,** $126 per yard; **cotton duck fabric,** $120 per yard—Ron Seff (T), 232 E. 59th St., New York 10022. **11. Chair #8812-03 with leather thongs,** designed for Saridis of Athens, $4,673; represented in USA by Gretchen Bellinger (T), 979 Third Ave., New York 10022.

A LOFT WHERE LESS IS JUST RIGHT

● *Pages 76 to 79:* Designers—Antonio Morello and Donato Savoie, Studio Morsa, 247 Centre St., New York 10013. **Sofas—Strips** by Arflex (M)—available through Beylerian Ltd. (T), 11 E. 26th St., New York 10010. **Floor lamp, leather and steel café chairs, custom-made sail windowshades**—Studio Morsa, 247 Centre St., New York 10013. **Antique dining table**—Pierre Deux (R), 353 Bleeker St., New York 10014. **Flowers and trees**—Mädderlake (R), 816 Madison Ave., New York 10021. **Bittersweet and jade towels**—Martex (M), 1221 Sixth Ave., New York 10009. **Custom cabinetwork, bookshelves, kitchen cabinet, closet doors** in Formica Triple Lacquer—Tana Construction Corp., 34 Greene St., New York 10013. **Wood floor**—Coughlin Flooring Co., 50 E. 41st St., New York 10017. **Custom marble installation**—A&G Marble Co., 1032-19 34th Ave., Flushing, NY 11354. **Custom brass details**—Model Brass & Bronze Co., 387-91 S. First St., Brooklyn, NY 11211. **Plumbing**—Mario Moramarco Plumbing Co., 54-28 112th St., Corona, NY 11368. **Electrical work**—Inner City Electrical Co., 4318 Eighth Ave., Brooklyn, New York 11232. **Stove,** Garland stainless-steel professional range—supplied by H. Friedman & Son (R), 18 Cooper Sq., New York 10003. **Dishwasher**—Maytag (M), Newtown, IA 50208. **Under-the-counter refrigerator/freezer**—Sub-Zero Freezer Co. (M), Box 4130, Madison 53711. **Bathtub, sink, toilet**—American Standard (M), 50 W. 40th St., New York 10018. **General contractor**—Biaggio Bond, 138 Lincoln St., Staten Island, New York 10314.

VERY SPECIAL GIFTS FOR CHRISTMAS

● *Pages 82 and 83:* **Yamaha** has electric starter, automatic transmission, two-stroke engine, high beam, turn signals, head and tail lamps, "dashboard" with speedometer, gas gauge—Yamaha Motor Corp. USA. (M), 6555 Katella Ave., Cypress, CA 90630; write to attention: Riva Sales Division. **Indian blankets**—Kelter-Malcé (R), 361 Bleecker St., New York 10014. **1. Electa Portfolios** with photo collection and text on artist—Rizzoli (R), Fifth Ave. at 56th St., New York 10019. **2. English Butler's Soap**—Lee Bailey at Henri Bendel, 10 W. 57th St., New York 10019. **3. Utility knife and carving knife**—Wilkinson Sword (M), 7012 Best Friend Rd., Box 47180, Atlanta 30362. **4. Creamer, mugs, platter**—Wolfman, Gold & Good Co. (R), 484 Broome St.,

(Continued on next page)

PRODUCT INFORMATION

Continued from page 141

New York 10013. **5. St. Germaine table setting**—Pierre Deux (R), 870 Madison Ave., New York 10021. **6. Hat boxes and picnic baskets**—Hubert Des Forges (R), 11 E. 10th St., New York 10003. **7. Dessert plates in pastel colors**—Phillip Mueller (M), PO Box 73, Knickerbocker Station, New York 10002 at Macy's, San Francisco; Piccadilly, Dallas. **8. Paper by the pound,** 25 envelopes, $2.75 large, $2.50 small—Macy's (R), Herald Square, New York 10001. **9. Terra-cotta bakeware**—Macy's (R), Herald Square, New York 10001. **10. Twig furniture**—Johnny Jupiter (R), 385 Bleecker St., New York 10014. **11. Hotel towels,** $1.75 each—Turpan Sanders (R), 386 W. Broadway, New York 10012.

● *Pages 84 and 85:* **Camera** has automatic film loading, film rewind and focus-free operation, in red, white, blue, yellow, black—Canon USA (M), One Canon Plaza, Lake Success, NY 11042. **Push Button-Touch Tone telephone**—Lee Bailey at Henri Bendel's (R), 10 W. 57th St., New York 10019. **French bistro cups and saucers, napkins and mat**—Turpan Sanders (R), 386 W. Broadway, New York 10012. **Canes** (1850-1930) and **umbrella stand**—Niall Smith (T & R), 344 Bleecker St., New York 10014. **Spatterware**—Johnny Jupiter (R), 392 Bleecker St., New York 10014. **1. Espresso machine** with black cup and saucer—Turpan Sanders (R), 386 W. Broadway, New York 10012. **2. Chests**—Macy's (R), Herald Square, New York 10001. **3. Brioche jars and 4. Tabletoppers**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **5. Stephanotis trees**—Rhinelander Florist (R), 867 Madison Ave., New York 10022. **6. Folk art pieces**—Museum of American Folk Art Gift Shop (R & MO), 55 W. 53rd St., New York 10019. **7. and 8. Wreaths, jug and table accessories**—Wolfman, Gold & Good Co. (R), 484 Broome St., New York 10013. **9. Soap** in 3½ pound block, $19—Caswell-Massey (R), 518 Lexington Ave., New York 10017. **10. Satin sheet set, comforter**—Frette (R), 787 Madison Ave., New York 10021. **11. Fish set on Thyme confiture kitchen towel,** 24 by 32 inches, 100 percent cotton—Landes Marketing (T & M), 225 Fifth Ave., New York 10010. **12. Vases with flowers**—Renny (R), 27 E. 62nd St., 1018 Lexington Ave., New York 10021. **13. Copper pots**—Turpan Sanders (R), 386 W. Broadway, New York 10012.

DECORATING AT RETAIL

● *Pages 86 and 87:* **Designer**—Jeri Blair Interiors, 381 Main St., #13, New Canaan, CT 06840. **Wing chairs #T-755** in scrubbed cherry finish, 43 by 24½ by 30 inches deep; **sofa #1004,** 27 by 84 by 32 inches deep; **armless chair #8500,** 30 by 25 by 35½ inches deep; **gateleg table T-776; William and Mary solid cherry ble** in scrubbed pine finish, 58 by 29 by 30 inches h 73 inches open; **pine corner cupboard #5-83** scrubbed pine finish, 88 by 46½ inches wide, extend inches from corner; all pieces may be partially or c pletely painted with Benjamin Moore paint; specify or—Harden Furniture (M), Mill Pond Way, McC nellsville, NY 13401. **Wooden blanket chest, vase, planter**—Antiques Center (R), Main St., Charlesto NH 03603. **English stool,** 17 inches high; **child's W sor chair**—Ann-Morris Antiques (T), 239 E. 60th New York 10022. **Black Windsor chair, evergreen- quilt top on skirted table**—Thomas K. Woodard 835 Madison Ave., New York 10021. **Striae lacqu** *faux bois* **oval mirror, celadon bowl with roses, c iron animals in cupboard, cat on floor**—John Ros (T), 255 E. 72nd St., New York 10021. **Parfait/Dai ri #4012B wallpaper; Packard/Ermine #5103 wing chairs and sofa; Parlour/Daiquiri #74793 fa on armless chair; Trolley/Multi #74800 fabric for tains, Cristal Chintz/Bisque #86634 24-inch Handk chief pillow cover fabric,** all 100 percent cotton—Sc macher (M), 939 Third Ave., New York 10 **Starlight Chintz/Seamist #301120** and **Starli Chintz/Rose #301127 24-inch Handkerchief pi cover fabric,** 50 percent cotton, 50 percent polyest Waverly Fabrics (T), 58 W. 40th St., New York 10 **Pillow covers**—executed by Harold Rudin Decora (T), 753 Ninth Ave., New York 10019. **Curtains**— cuted by Russells' Drapery (R & T), 39 Federal Greenfield, MA 01301. **Column table lamp,** 18 in high; **pewter bouillotte lamp,** 19 inches high—Blo ingdale's (R), 1000 Third Ave., New York 10 **Handwoven custom-designed tapestry rug,** 7 by 9 **pillows,** 15 inches square, by Starr Studio (M)—a able through Alan Campbell (T), 979 Third Ave., York 10022. **Ceramic bowl**—by Richard Zelens, 78th St. Pottery (R), 169 W. 78th St., New York 10 **Antique ironstone dish**—Jennison House (R), Wal (Center), NH 03608.

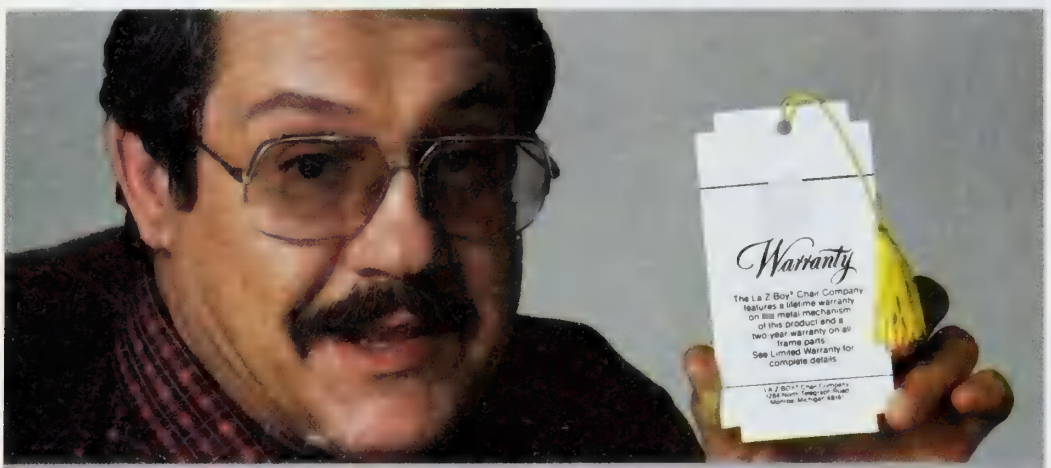
● *Page 88:* **Love seat #1050,** 30 by 59 by 34 in deep; **sideboard #808** in Brandywine finish, 52 by by 38 inches high; **butler's tray cocktail table X-** 22½ by 31½ by 17 inches high, open 33 by 42 inch Harden Furniture (M), Mill Pond Way, McConn ville, New York 13401. **Parlour/Daiquiri #74793 ric on love seat,** 100 percent cotton; **Trolley/M #74800 curtain fabric**—Schumacher (M), 939 T Ave., New York 10022. **Handwoven custom-desig tapestry rug,** 6 by 8 feet, and **pillows** by Starr Stu (M)—available through Alan Campbell (T), 979 T Ave., New York 10022. **Corner cupboard**—Suzy Carol Antiques (R), Cannon Crossing, Wilton, 06897. **Antique ironstone, antique bentback roc green glass vase**—Jennison House (R), Walpole (ter), NH 03608. **Pewter platter**—Ann-Morris Anti (T), 239 E. 60th St., New York 10022. **Covered In basket**—Thomas K. Woodard (R), 835 Madison A New York 10021. **Japanese melon jars** in *faux bois* ish, **stenciled Shaker boxes, green basket**—John F selli (T), 255 E. 72nd St., New York 10021. **Basket taining flowers**—Antiques Center (R), Main Charlestown, NH 03603. **Flowers in baskets**—Wo ward Florists (R), Westminster St., Walpole, 03608. **Wallpapering and painting**—Derrington Da ters (R), Main Street, Acworth, NH 03601.

● *Page 89 (top):* **Steamer/Naples #74761 fabric ruffled pillows and napkins,** and **Petals/Na #74725 table skirt fabric,** 100 percent cotton—Sc macher (M), 939 Third Ave., New York 10022. **C plates, salt and pepper shakers, blue ceramic pot (field flowers)**—Pottery Barn (R), 117 E. 59th St., York 10022. **Antique ironstone platter**—Jenni House (R), Walpole (Center), NH 03608. *(Bott* **Place mats, napkins, ruffled pillows, tablecloths m by**—The Drape Shack (R), 114 Oliva St., Derby, 06418. **William and Mary oval gateleg table #T-77** solid cherry with scrubbed pine finish, 58 by 29 b inches high, 73 inches open—Harden Furniture Mill Pond Way, McConnellsville, NY 13401. **Ban ter/Naples-Delft #74701 fabric for place mat bo and napkins; Steamer/Naples #74761 fabric for p mat center**—Schumacher (M), 939 Third Ave., York 10022. **Windsor chair**—Thomas K. Woodard 835 Madison Ave., New York 10021.

TODAY'S ELECTRONICS

● *Page 90 (left to right):* **G. E. Widescreen 4000 tel sion #45EP2000P,** 54⅞ by 43⅞ by 27 inches d wood frame, up front audio control, stereo capa VIR2 broadcast control color and power amplifier watts per channel—General Electric (M), Televi

(Continued on page



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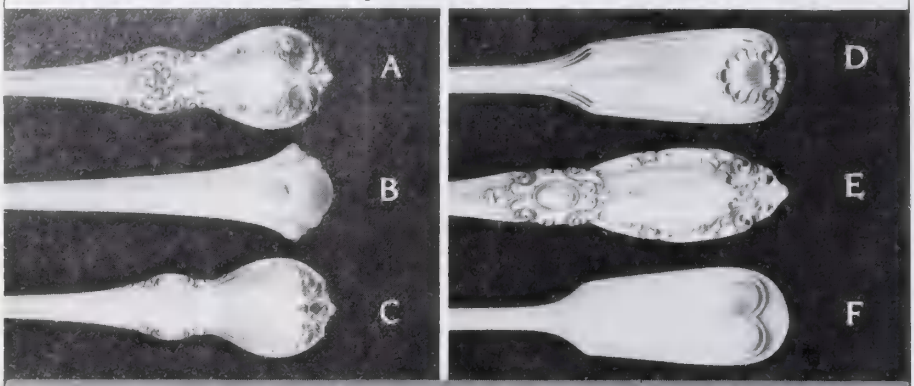
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PRODUCT INFORMATION

Continued from page 142

Div., Portsmouth, VA 23705; for information call (800) 626-2000. **Video camera** has F1.8 lens, 2-speed and 8:1 power zoom, record/pause button control—RCA (M), 30 Rockefeller Plaza, New York 10019; for availability call RCA Consumer Electronics, (317) 267-6613. **Magnavision LaserVision** Videodisc Player has 22-button infrared remote control with random-access key pad, slow and still modes, audio pause functions, frame/time and chapter call-up. Back panel has jack for stereo audio output, video output and personal computers—Magnavox (M), N.A.P. Consumer Electronics Corp., P.O. Box 6950, I-40 & Straw Plains Pike, Knoxville, TN 37114. **Front-loading stereo turntable PL-88F** has Quartz-PLL Direct-Drive, advanced computerized features, index scan, repeat function, program search plus more—Pioneer Electronics of America (M), 1925 E. Dominguez, Long Beach, CA 90810; for information call (800) 421-1404. **Atari 800 home computer** has 16K bytes of random-access memory, four independent voices for musical or game sound, standard typewriter-like keyboard with 57 keys and four special function keys, upper and lower case, inverse video, full screen editing with four-way cursor control; displays 128 colors or 256 hews—Atari (M), Home Computer Div., 60 E. Eluneria, San Jose, CA 95136; for information in California, call (800) 672-1404; USA (800) 538-8543. **Allegro Speaker System** with 2½-inch tweeter, 6½-inch-diameter woofer, tuned port; VCR (VR9775PT); electronic TV tuner (CV510) with infrared sensor, LED channel display, channel select keyboard, channel scan, plus more; **stereo amplifier** (CV520), controls all phases of sound reproduction, headphone jack, Hi-filter on/off, loudness on/off, bass/treble/balance/volume, plus more; **program source selector** (CV5540) with auxiliary power controls, source indicators, mode selectors; 19-inch diagonal **color monitor** (CV1950) with RGB inputs, video/audio inputs, 19-inch diameter CRT screen, secondary controls, 5-inch oval speaker, infrared sensor, color sentry indicator—Zenith Radio (M), 1000 Milwaukee Ave., Glenview, IL 60025; for information call (312) 391-8181. **The Beocenter 700** can play or record a record or cassette tape, or plays any of six FM stations plus other features—Bang & Olufsen of America (M), 515 Busse Rd., Elk Grove Village, IL 60007; for consumer inquiries call (312) 640-0660.

● *Page 91:* 15-inch **RCA ColorTrak,** model EGR 358 has 127 channels, earphone; **VFP 170 video cassette recorder** has three-way AC-DC operation, records up to six hours per cassette—RCA (M), 30 Rockefeller Plaza, New York 10112; for more information call RCA Consumer Electronics, (317) 267-6613. **SL-15 turntable** has automatic detection of record size, measures only 3½ inches high by 12 inches square—Technics (M), One Panasonic Way, Secaucus, NJ 07094; for information call (201) 348-7000. **Mini-33 stereo system**—US JVC Corp. (M), 41 Slater Dr., Elmwood Park, NJ 07407; consumer information, (201) 794-3900. **Concert System 60** has 60-watts-per-channel amplifier, digital AM/FM tuner with six presets, two-motor cassette deck, automatic direct drive turntable, two 12-inch speakers—Yamaha Electronics USA (M), 6660 Orangethorpe Ave., Buena Park, CA 90620; (800) 854-3264. **Sony stereo TV**—Liberty (R), 450 Madison Ave., New York 10022.

FAMILY ENTERTAINING

● *Pages 92 and 93:* **Brioche**—The Pantry (R), Washington Depot, CT 06794; (203) 865-0258. **Designers**—Robert Kelly and Steven Moore, 919 N. La Cienega Blvd., Los Angeles 90069. **Flowers**—Cheryl K. Lerner (R), 119 N. La Brea Ave., Los Angeles 90036.

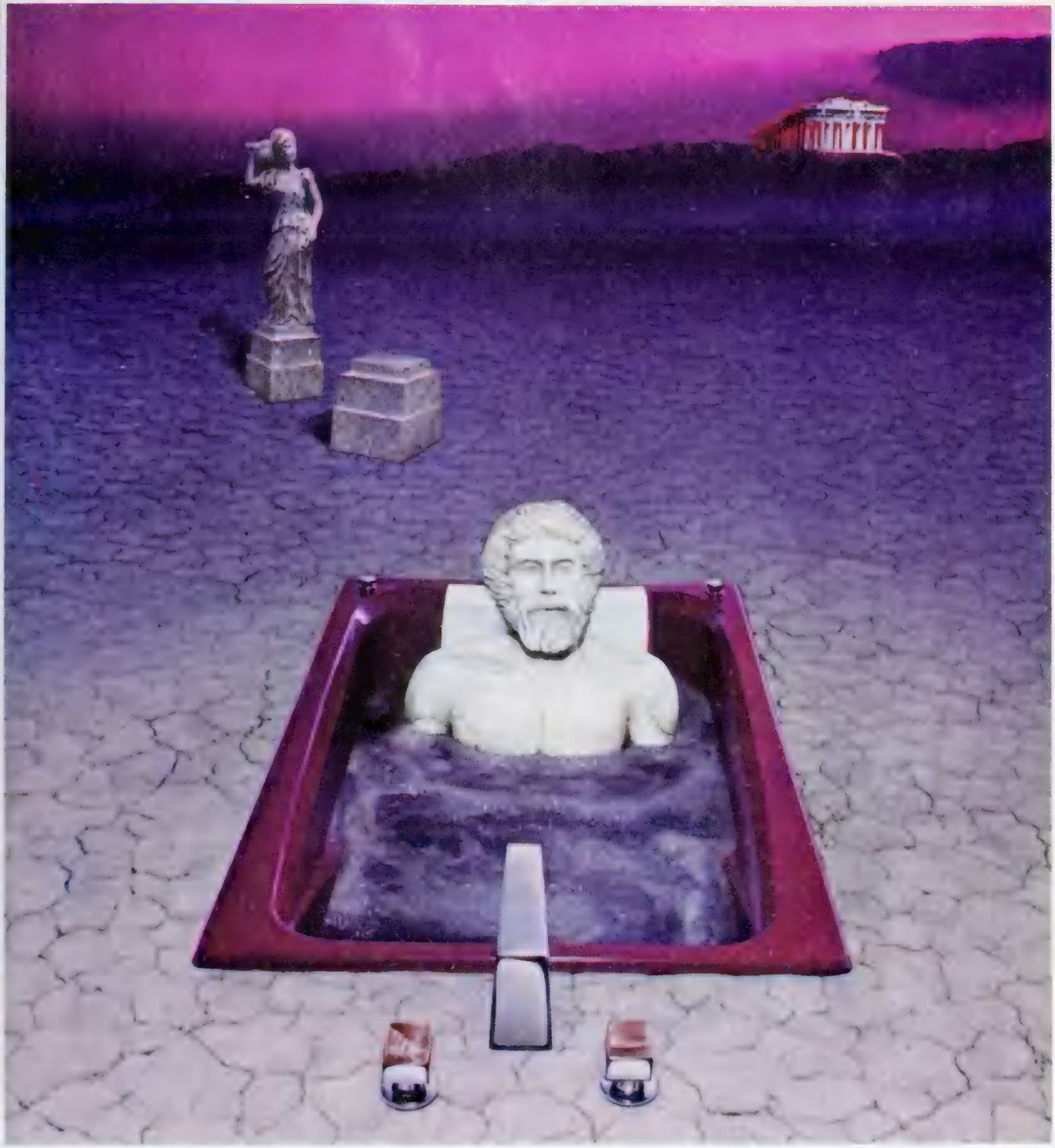
CALIFORNIA KITCHEN BUFFETS

● *Pages 94 and 95:* **Furniture**—Charles Pollock Reproductions (T), 8478 Melrose Pl., Los Angeles 90069. **Accessories**—Kneedler-Fauchere Inc. (T), Pacific Design Center, 8687 Melrose Ave., Los Angeles 90069. **Flowers**—Cheryl K. Lerner (R), 119 N. La Brea Ave., Los Angeles 90036.

● *Page 96:* **Designer**—Ron Collier, PO Box 10719, Beverly Hills 90210. **Brite White pots nn range**—General Housewares Corp./Cookware Group, 1536 Beech St., Terra Haute, IN 47804. **Flowers**—Cheryl K. Lerner (R), 119 N. La Brea Ave., Los Angeles 90036.

WINE & SPIRITS GUIDE

● *Page 112:* **Wicker wine basket**—Bridge Kitchenware (R), 214 E. 52nd St., New York 10022. **Silverplated wire wine cradle**—Wine Wares (R), 307½ E. 53rd St., New York 10022.■



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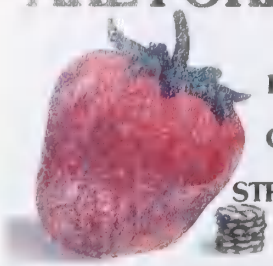
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WATCHING WILD BIRDS

Your backyard can be a haven for beautiful winged wildlife whose comings and goings you can watch all winter

By KIT AND GEORGE HARRISON

It's actually very easy to find the way to a bird's heart—as anyone who has been entranced by cardinals and orioles outside the window knows. Making your house their favorite spot is a simple matter of providing all the things birds love—their top choice in seeds, a place to get a drink, a sheltered branch for sitting (and singing!). Here, Kit and George Harrison, two wildlife experts, tell how to make your yard a wildlife haven.



You can make this suet-filled bird feeder with hardware cloth, a coffee-can lid and a piece of doweling.

1. Birds love water: They also need it to survive, so even a simple birdbath will attract birds to your yard. Rig up a fountain or let a hose drip into a pool of water, and you'll lure birds from amazing distances. The sound of running or dripping water is a surefire attraction. Baby birds particularly love to take baths—and are delightful to watch. Not knowing quite how to proceed, they stick one toe in, then another and hop out again. Then they back in, tail first. When they're far enough in, they begin the typical dunking and flapping motions that their parents use. After the first time or two, they will go in front first, just like the big guys.

2. Serve their favorite foods: If you've ever noticed that some seeds in a feeder are always left over, you'll understand that "eating like a bird" means being a picky eater, too. Wild bird seed, a popular and inexpensive mixture, generally has 8 to 10 different varieties of seeds—cracked corn, sunflower, red and white millet, milo, oat groats, wheat and buckwheat. The preferred fare: cracked corn, sunflower and red and white millet. Cracked corn is a special favorite that brings morning doves, juncos, sparrows, cardinals, pheasants and quail to our yard.

Sunflower seeds are probably the best all-around food for attracting the greatest numbers of what are considered "desirable" birds. It is preferred, for instance, by cardinals, finches, grosbeaks, chickadees, titmice, nuthatches and crossbills. One of the newest and most exciting bird seeds is Niger, often mistakenly called thistle seed. Niger is not a thistle but a tiny black import that looks like caraway. It's dynamite for attracting finches—goldfinches, purple finches, pine siskins and redpolls will stay all winter once they discover your Niger seed feeder.

For birds that normally eat insects, don't forget about suet. Woodpeckers, nuthatches, flickers and chickadees will be some of the constant visitors to your suet feeder. Beef

Author of The Backyard Bird Watcher *(Simon & Schuster), George Harrison teams up with his wife Kit to write frequently about wildlife.*

suet is the hard white fat that surrounds the kidneys—and most butchers are happy to give it to you at no charge. Just hang it in an onion bag—or put it in a commercial suet feeder made of plastic-coated hardware cloth with a securely fitting lid. For a permanent suet holder, the latter is a better method, since it deters nocturnal visitors such as flying squirrels and racoons, who are notorious for making off with a choice piece of suet.

3. The best bird feeders: Actually, you don't need a feeder at all—bird seed scattered on the ground (or bread crumbs in the snow) will attract birds. But since one of the main reasons for establishing a feeding station is so you can watch the birds, try to put a feeder close to the house so you have a clear, unobstructed view. Some feeders are made to mount directly outside the window, a spot that can't easily be reached by scavenging squirrels. The birds aren't fussy about the type of feeder—it just needs to suit the seeds. One excellent model is a hanging plastic cylinder with lots of perches for the birds. If you're clever, you can make your own feeders very inexpensively. One of the most effective is a homemade feeding tray, about 24 by 30 inches with a 2-inch lip to keep the seed from blowing out. Drill small holes for drainage and nail it to a stump to raise it slightly off the ground.

Remember to fill feeders as soon as they get low—but don't worry if you're away from home for a week or two. The idea that birds will starve if you discontinue feeding them is merely a myth. They're fully equipped to sustain themselves through winters, and they will simply switch back to foraging in the wild. Once you've let your feeding station lag, however, it may take a week or so to lure the birds back.

4. Trees birds love: Instead of luring birds with feeders, you could fill your yard with berry trees that will provide tasty treats. Some fruit favorites: blackberry, blueberry, elderberry, crab apple and hawthorn. To feel secure in your yard, birds require cover. They need a protected place to hide and rest and feel safe from predators. Trees that provide food, cover and nesting are pine, eastern hemlock, sugar maple, spruce, American elm, red cedar and American holly. Some vines and

(Continued on page 148)



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WILD BIRDS

Continued from page 147

shrubs that provide for all birds' needs: brambles (blackberries, raspberries), grapevines, greenbriar, gooseberry, black currant and honeysuckle. But cover doesn't have to entail fruit—it can be anything from a hedge of multiflora rose to a dry wall depending on the environment in which you live. Planning for natural shelter is a very important step in attracting birds.

TIPS FOR BIRD LOVERS

- In spring and early summer, orange halves, impaled on a nail on a tree trunk, should bring in brightly colored orioles.
- Hummingbirds love to sip the nectar of trumpet vine, fuchsia, impatiens, geraniums and hollyhocks. Another way to bring them to your backyard is to provide a hummingbird feeder filled with a boiled solution of one part sugar to four parts water.
- Brush off snow after a storm so that birds and other winter wildlife will find their food.
- A pair of binoculars is especially helpful in spotting small warblers and kinglets that flit around trees as they hawk insects during spring and fall migrations.
- For a birdbath with running water, poke a small hole in the bottom of a bucket. Hang it and the steady drip will attract birds for miles.
- For photographing birds, shoot through the window. If your window is of good quality glass, your pictures should be good, too.
- When putting up birdhouses, think about the types of birds you want to attract—martins, bluebirds, wrens, chickadees, flickers, wood ducks—and then make sure that the boxes you provide are of the right dimensions, with the right size entrance for the species.
- Good reading: "Invite Wildlife to Your Backyard," free from the National Wildlife Federation, 1412 16th St., NW, Washington, D.C. 20036; *The Backyard Birdwatcher,* by George H. Harrison (Simon & Schuster, $10.95); *Trees, Shrubs and Vines for Attracting Birds,* by Richard M. DeGraaf and Gretchen M. Whitman (University of Massachusetts Press, $12.50); *Songbirds in your Garden,* by John K. Terres (Hawthorn, $5.95).■

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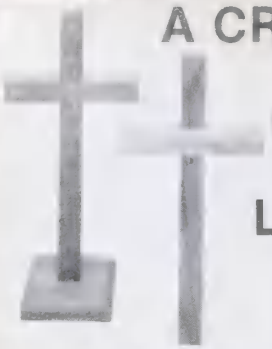
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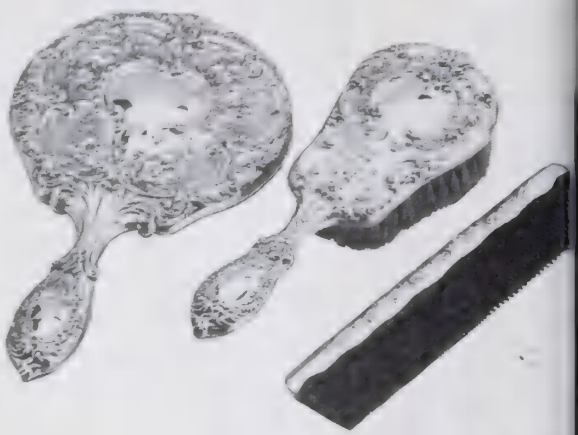


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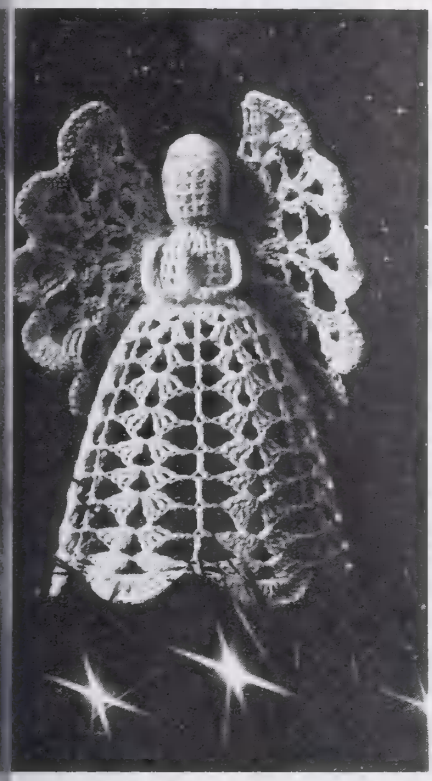
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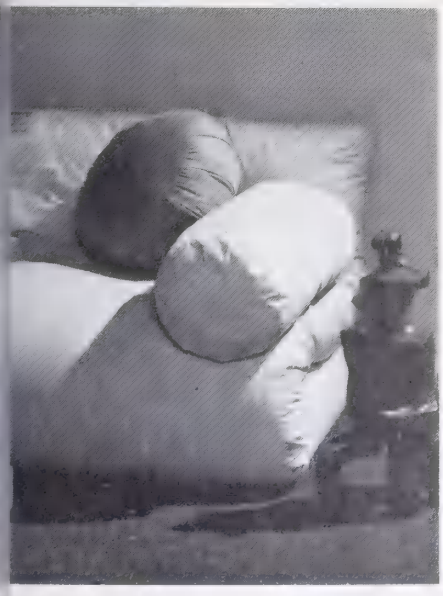


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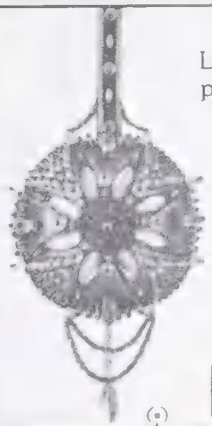
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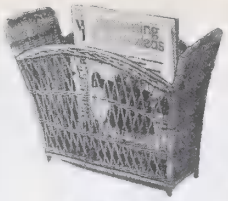
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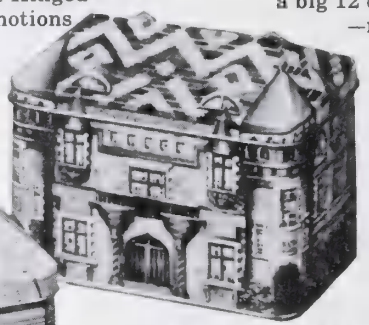
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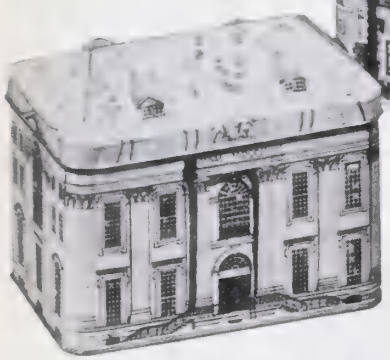


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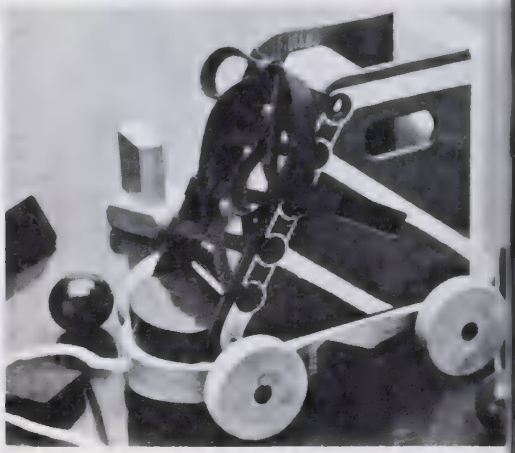
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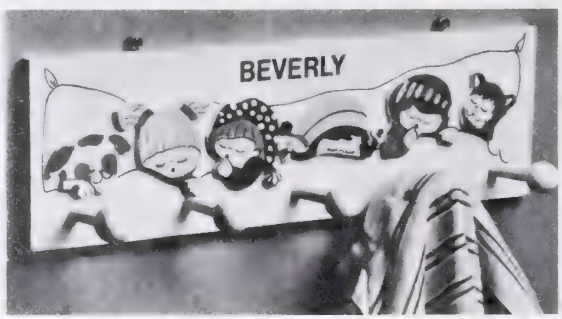






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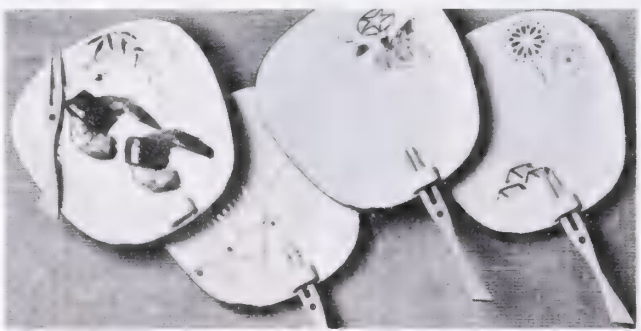
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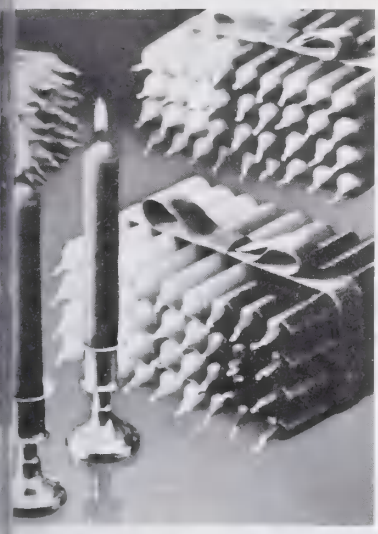
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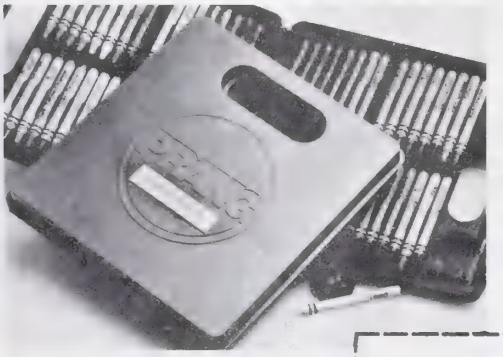
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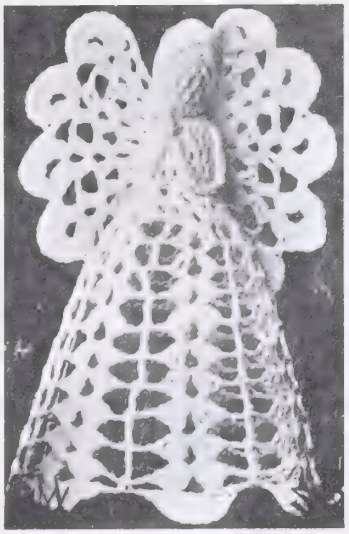
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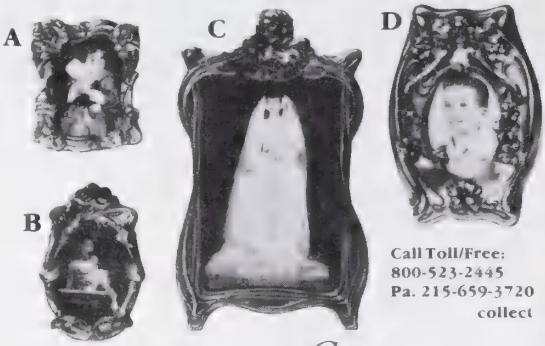
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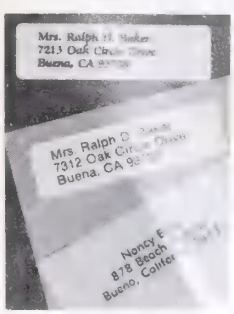


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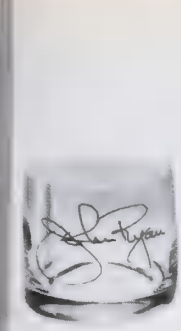
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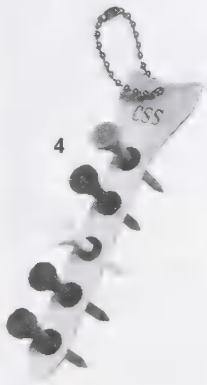




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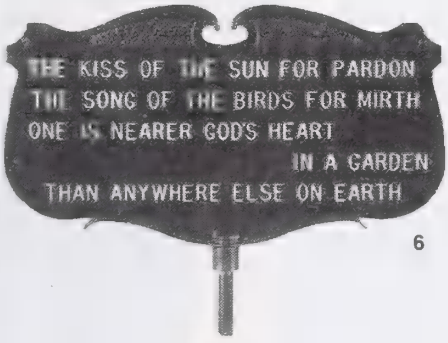
3



4



5



6

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2 **Tree Of Life Fountain.** Pure enchantment for a patio or garden wall. Water spills from the beaks of small birds nestled among the leaves and splashes into the scalloped basin. Worked in wrought iron, lead & aluminum. 24" x 47"h. $850 FOB New York. Catalog $3. From Florentine Craftsmen, 654 First Ave., HB11, NYC 10016

3 **Shell-Carved Lowboy** gives a room the gift of grace. Pure perfection for foyer, hall or dining room this classic three-drawer piece is made of solid cherry. 38"l. x 20"w. x 31½"h. $299 freight collect. MC, Visa welcome. Toll free: 800-334-5250. Colonial Furniture Shops, Dept. HB11, Box 12007, Winston-Salem, NC 27107

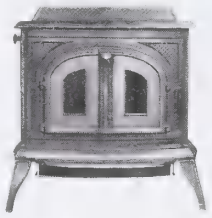
4 **Tee Off The Gift Giving Season.** Giant size aluminum caddy sports rubber grommets which hold five tees conveniently in place. Handy to have around it hangs on golf bag via chain. Smartly engraved with name or initials (please print). $7.50 ppd. Elgin Engraving, HB11, 945 Edwards Ave., Dundee, IL 60118

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6 **"The Kiss Of The Sun" Garden Plaque** expresses a beautiful sentiment. White or gold lettering on black finished 9 x 14" cast aluminum. Two foot rod stakes in ground. Original made by Moultrie was placed in the White House Rose Garden. $20 ppd. Catalog $1. Moultrie Mfg. Co., Box 1179, HB11, Moultrie, GA 31768

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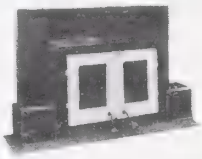
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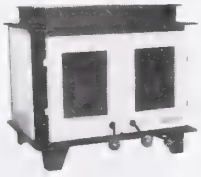
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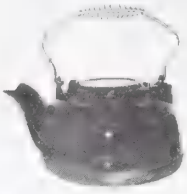
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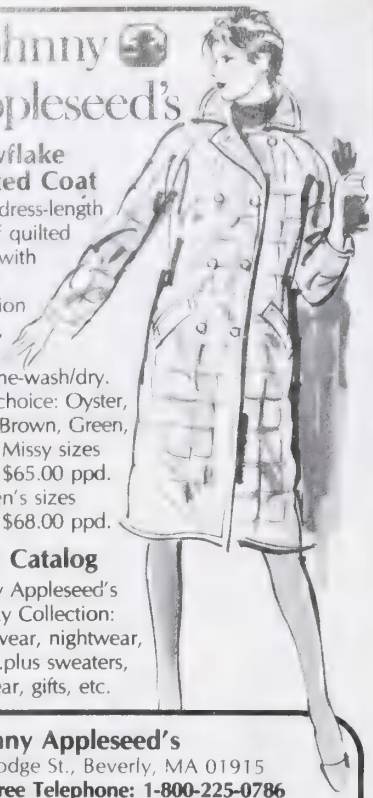
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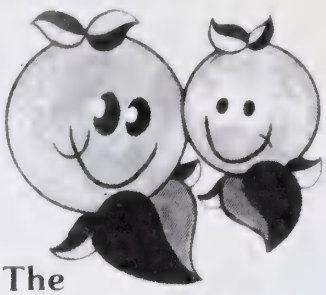
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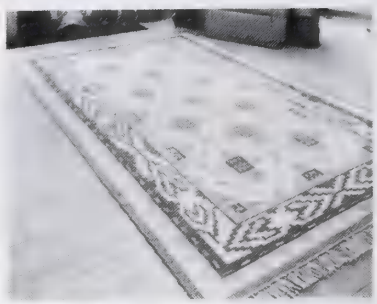
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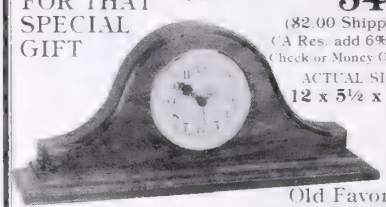
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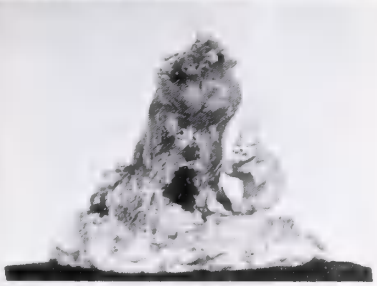


2 What A Comfort to know you can enjoy natural sleeping pleasure cuddled in goose down filled Egyptian cotton comforters and British cotton flannel sheets! Take a gander, too, at this firm's down robes, vests, pillows etc. Color catalog $1 (refundable). Feathered Friends, Dept. H, 155 Western Ave. W., Seattle, WA 98119



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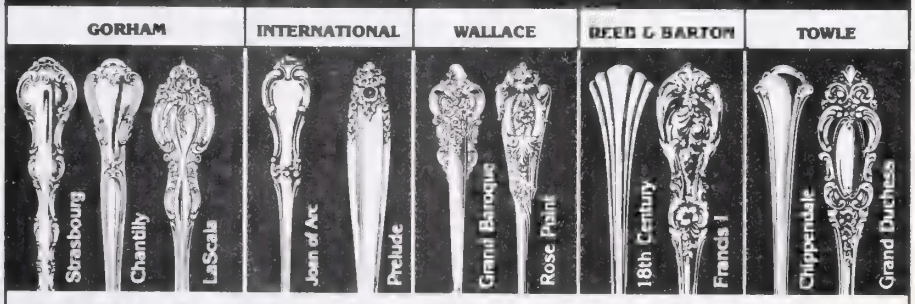


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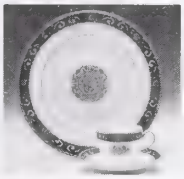
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KARI-CHAIR replaces the High-Chair. Yet Costs So Much Less! Holds Securely to Table or Counter...Great for Travel...and Held Firmly by Baby's own Weight. It Allows Baby to Eat at the table with Family. Grandma can keep one for visiting days. Made of Sturdy Steel with Plastic Seat and Back. For up to 4 years of Age. - **$19.95** Plus $2.75 P&H.

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Natural Gypsy Cypress makes this full size chair a charming complement to any decor. Can be enjoyed either indoors or out.



Warm, blond tone complements scrubbed pine. Outdoors, weathers to silver/grey. Can also be stained.

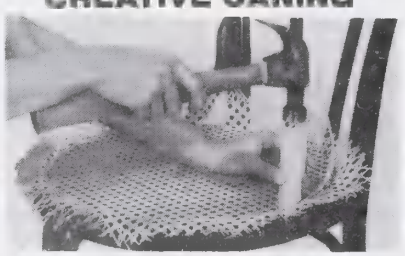
Shipped fully assembled. 26"W. x 26"D x 36"H

Send $1.00 for brochure showing complete line of Gypsy Cypress furniture.

Only $61.00 plus $15.00 shipping per chair. N.Y. State residents add sales tax.

A.S. PERRY INC.
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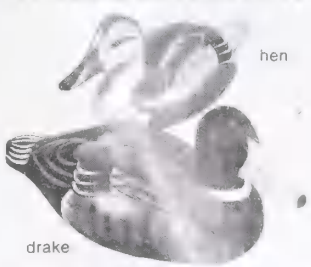
Kits of Pre-woven Cane

Save money—do it yourself—with natural cane for grooved chair seats, screens, stereo speakers, door panels, headboards, lampshades, room dividers. Decorative cane kits include easy instructions & necessary materials. Cane in 3 sizes: **12"x12" $10.50, 18"x18" $16.25, 24"x24" $25.00.** Add $2.00 for postage and handling. (Cal. residents add 6% tax.) State size, & send check/m.o. to

T. I. E., Inc. P.O. Box 1121 San Mateo, California 94403

Send .50¢ for CATALOGUE, Larger sheets of cane, handcaning kit, & other cane materials available.

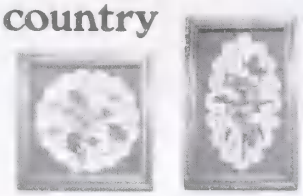
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Carved from pine wood and hand-painted, this Mallard pair make the perfect accent. Choose the colorful drake or the earth-toned hen, each 12" L, $29.50 ppd. or the pair for $52.00 ppd. Satisfaction Guaranteed

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The look of the country



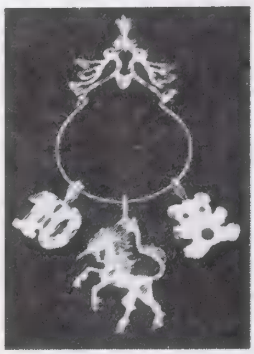
...is superbly captured by our framed arrangement of silk and dried flowers with satin bows on a hand-crocheted ecru doily. Mini dot fabric background in wine or dk. blue, sizes 9½ x 9½ x 1¾" and 8 x 12 x 1¾". Just $29.98 ea. FL res. add 5% Shp./hdlg. $3.25. Indicate color. Catalog $1.00.

Traditional Lifestyles, Inc.
Dept. HB 112 P.O. Box 67157
St. Petersburg Beach, FL 33736

WINDOW SHOPPING

1

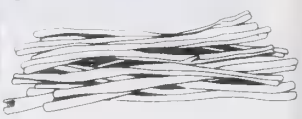




2

3





1 Eva Gabor Wigs. Unexpected guests? Weather-wilted hair? No time for a set? Who cares! You'll look sensational in one of Eva's wigs. Choose from a head-turning array of 23 flattering styles, 28 natural colors. Write for free style catalog and personalized shop-at-home ordering information. Wigs by Paula, 1992B, Brockton, MA 02403

2 Solid Gold Charms at solid savings. More than 1,000 diamond-cut 14-karat charms pictured in color catalog. Sent free with order or send $1. Shown: #10 $18; Teddy Bear $20; Unicorn $29.95; Charm ring $32. Add $1.95 postage and handling per order. Solid Gold, P.O. Box 2419, Dept. HB11, Ft. Pierce, FL 33450

3 Two Of Her Savory Things. Cinnamon Sticks, a full 14" long, for crafts, cooking, holiday drinks. ½ lb. bundle $9.50 postpaid. Mulling spices (an exclusive blend) for wine or cider. The ticket to an old-fashioned Christmas. 4oz. canister and recipes $8.95 postpaid. Country catalog $1. Country Manor, Dept. 5, Sperryville, VA 22740

How To Stencil Your Home

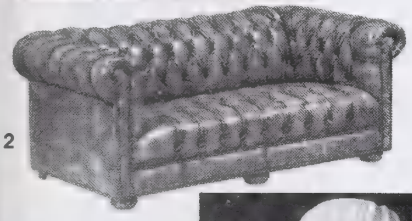
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Adele Bishop, Inc.
Dept. E-2
Box 557, Manchester, Vermont 05254



1



2

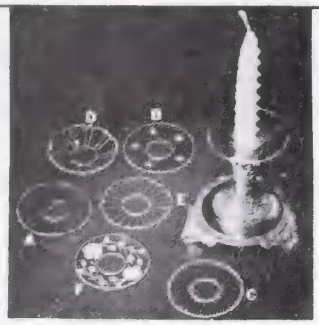


3

1 Hand Embroidered Crewel Fabric inspires your creative flair. Multi-colored wool flowers are hand-embroidered on natural hand loomed cotton. Tablecloths: 70" rd. $60 ppd.; 90" rd. $70 ppd. Fabric 52" wide. $12 per yard ppd. Color catalog/swatch $1. MC, Visa welcome. Gurian's, 276 Fifth Ave., HB11, New York, NY 10001

2 Leather Loveseat puts you in the lap of luxury. 30" high, 66" wide, 38" deep. Available in over 50 colors of Top Grain Premium Leather. $975 (price subject to change). Shipping charges are extra. Send $2 for catalog of fine leather furniture. Carolina Leather House, HB159, P.O. Box 5195, Hickory, NC 28601

3 Here Comes "Kiki"! What a Doll! Heirloom quality Italian import with loving skin-touch limbs and huggable fabric body is dressed in lace and wool. Blue eyes open and close. Destined to be a pint-size mommy's closest companion. 16" tall. $29.98. $1.75 post. Lillian Vernon, Dept. SNBE, 510 S. Fulton, Mt. Vernon, NY 10550



IMPORTED BOBECHES

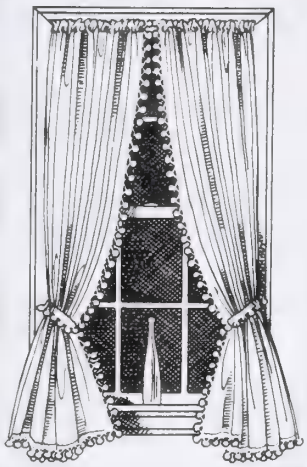
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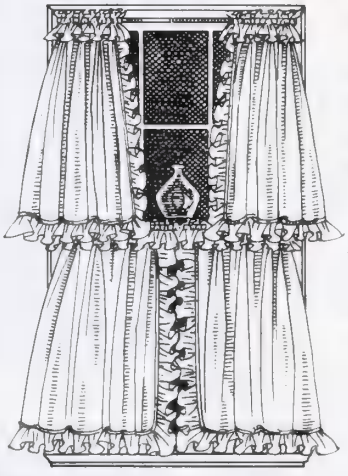
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For years Country Curtains have been a charming New England tradition . . . they have lent their extra warmth and crispness to homes from Nantucket to Nob Hill. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

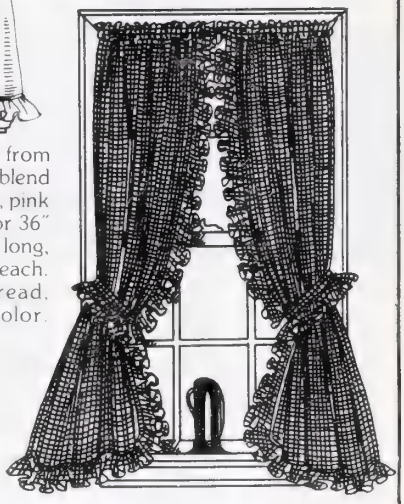
BALL FRINGE . . . sturdy, specially-made fringe is carefully stitched on by homesewers in the village. Choose unbleached or white cotton muslin or our cotton/polyester blend in natural or white. 90" wide per pair. 20" or 25" long, $11 pr; 30" or 36" long, $13 pr; 40" or 45" long, $15 pr; 54" or 63" long, $19 pr; 72" or 81" long, $22 pr; 90" long, $25.50 pr. Valance, $6.25 each.

Send for free Catalog.

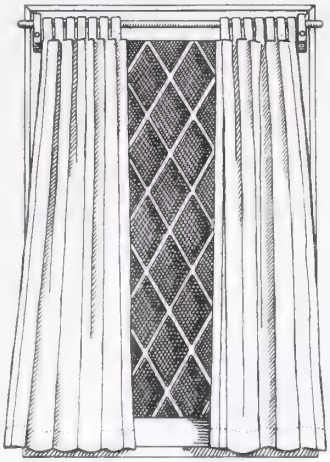


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Please specify style, color, length, fabric choice. Check, money order, Mastercard or Visa. Mass. res. add 5% tax. Postage/handling: under $25 add $2.00, $25 and over add $3.00. Phone: 413-298-5565 or 413-298-3921. Free catalog shows many curtains, bed ensembles and tablecloths. Satisfaction guaranteed.

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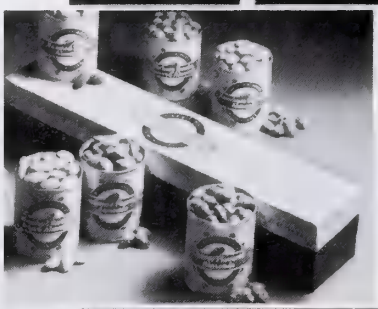
16 page color catalog of silk and preserved plants available.

WINDOW SHOPPING

1



2



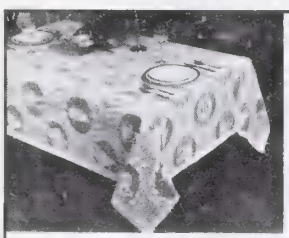
3



1 Pretend Poinsettias. Glorious extravagance of 25 silky red poinsettias nestled in foliage. Care free, washable, they come in white container with 38" hanger to decorate your home for Christmas and forever after. $19.95, $2 postage. Visa, MC Christopher Book, HB11, Box 595, W. Paterson NJ 07424. Toll free: 800-631-3825

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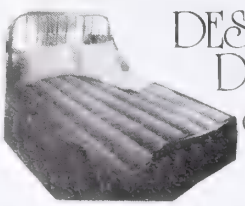


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1





2



3

1 When Santa Stirs Up Holiday Drinks they're spruced up with sparkling tree-shaped ice cubes. Imagine frozen cranberry juice trees floating in the Christmas punch bowl. Set of two pop-out trays (each makes 10 trees), $9.95, $2.25 postage. Artisan Galleries, Dept. HB11, 2100 N. Haskell Ave., Dallas, TX 75204

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American Classic	A
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Angelique	A
Baronial	C
Belle Meade	A
Belvedere	A
Blossom Time	A
Brocade	A
Burgundy	C
Buttercup	B
Camellia	A
Candlelight	A
Castle Rose	A
Celeste	A
Chantilly	B
Chapel Bells	A
Charlemagne	B
Chased Romantique	A
Chateau Rose	A
Chippendale	A
Classic Rose	B
Country Manor	A
Courtship	A
Craftsman	A
Crown Princess	A
Damask Rose	A
Debussy	C
Debutante	A
Decor	C
Della Robbia	A
Diamond	A
DuBarry	C
El Grande	C
El Greco	B
Eloquence	C
English Gadroon	B
English Provincial	B
Etruscan	B
Fairfax	B
Florentine Lace	B
Fontana	A
Francis 1st	C
French Provincial	A
French Renaissance	B
French Scroll	A
George & Martha	A
Golden Agean Weave	Inquire
Grand Baroque	C
Grand Colonial	A
Grand Renaissance	C
Hampton Court	A
Hispana	B
Joan of Arc	A
King Albert	A
King Edward	B
King Richard	C
Lark	A
La Scalla	C
Legato	A
Louis XIV	A
Lyric	A
Marlborough	B
Meadow Rose	B
Medici	C
Melrose	C
Milburn Rose	A
Modern Victorian	A
18th Century	C
Old Charleston	B
Old Colonial	C
Old Master	B
Onslow	C
Prelude	A
Rambler Rose	A
Repousse	B
Rhapsody	A
Romance of the Sea	C
Rondo	A
Rosepoint	A
Royal Danish	B
Savannah	A
Sea Rose	A
Silver Flutes	A
Sir Christopher	B
Spanish Baroque	C
Spring Glory	A
Stieff's Rose	A
Stradavari	A
Strasbourg	B
Tara	B
Vivaldi	A
Wedgewood	B
Wildflower	A
Wild Rose	A
William & Mary	A

GROUP A

Teaspoon	$18.00
Place Fork	25.00
Place Knife	18.00
Salad Fork	22.00
Soup Spoon	22.00
Ice Tea	22.00
Ind. Butter Spreaders-F.H.	17.00
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Tablespoon	42.50
Meat Fork	42.50
Gravy Ladle	42.50
Sugar Spoon	22.50
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4-Piece Pl. Setting	83.00

GROUP B

Teaspoon	$22.00
Place Fork	30.00
Place Knife	22.00
Salad Fork	25.00
Soup Spoon	25.00
Ice Tea	25.00
Ind. Butter Spreaders-F.H.	17.50
Ind. Butter Spreaders-H.H.	16.50
Tablespoon	52.50
Meat Fork	52.50
Gravy Ladle	52.50
Sugar Spoon	24.50
Cocktail Fork	18.00
4-Piece Pl. Setting	99.00

GROUP C

Teaspoon	$25.00
Place Fork	35.00
Place Knife	25.00
Salad Fork	30.00
Soup Spoon	30.00
Ice Tea	30.00
Ind. Butter Spreaders-F.H.	20.00
Ind. Butter Spreaders-H.H.	18.00
Tablespoon	65.00 & up
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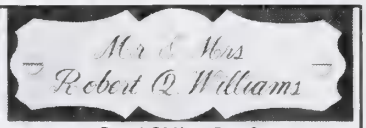
Handsome New Bikeplates

Beautify any bicycle and **stop thefts!** Our rounded bikeplates have a new adhesive-bond back, lock tight anywhere on the bike's frame. Solid brass with silver finish. 1" x 2". Expertly engraved any way you choose (limit 50 letters). $5.00 each.



Lifetime Pocket Screwdriver

Handiest gadget ever! Only 2" long, fits on his or her keychain . . . ready to open lids & lighters, fix motors & lawnmowers, etc. 1001 uses! We smartly engrave owner's initials. Guaranteed forever, made of solid gleaming Stainless Steel. $5.00 each.



Proud Of Your Door?

Let us beautify and identify your doorbell or door with this impressive 5 inch solid brass nameplate. Your name smartly engraved in script. Solid brass screws included. $10.00 each.



The 4-leaf clover stymie marker marks his place on the green, may bring a lucky putt! The golfer's fork lifts & levels on-the-green divots in seconds, cleans shoe cleats, and the 5 tiny nubs on the bottom of the handle scrape clean the grooves of the irons (2 passes clean any club to give the ball proper backspin). Both are solid stainless steel, guaranteed forever. Any initials expertly engraved. Full price $10.00 for a matching pair.

Order these six products by mail direct from



ELGIN ENGRAVING CO.

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- Engraving Specialists
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- Prices include engraving
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Solid Brass Labels For Jeans!

Sew tight to jeans back-pocket thru the pairs of holes. Expertly engraved . . . any name, nickname, slogan, etc. Limit 20 letters. 2½ in. long, guaranteed washable. $5.00.



Tennis Racquetplates

Stop racket mixups & thefts! Solid brass with adhesive-bond backs, they stick tight to the end of any handle. Well-placed security! Expertly engraved. $3.00 each.



THE ULTIMATE CHRISTMAS HEIRLOOM

A glass dome lovingly protects a kaleidoscope of joys and toys of Christmases past and present, nestled at the feet of Father Christmas. Father Christmas is handcrafted of papier maché and imported from Italy. The exquisite collector's miniatures are gathered from all over the world and the resulting combination creates a scene that is a visual treat for children of all ages... certain to become a priceless heirloom.

Because, like snowflakes, no two domes are alike, only a limited number can be produced with each being signed and numbered by the artist. Very rare, truly elegant.

THE FATHER CHRISTMAS DOME - $310

Bank Cards Welcome

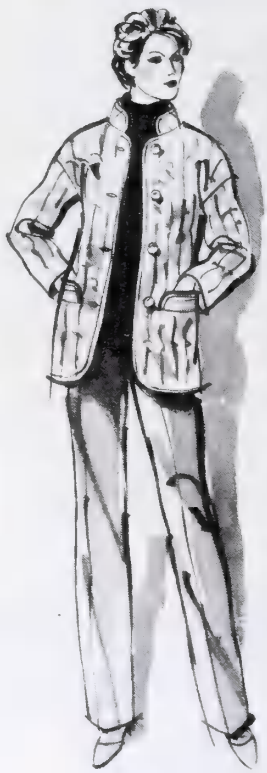
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WINDOW SHOPPI



Fanciful Victoriana! Deep 32" lace valance lavished with 6" fringe. White or ecru cotton/poly. Rod pocket top. $31.95 per yard ppd. Major credit cards invited. Free catalog. Sturbridge Yankee Workshop, P11L2, Blueberry Rd., Westbrook, ME 04092 Toll free: 1-800-343-1144



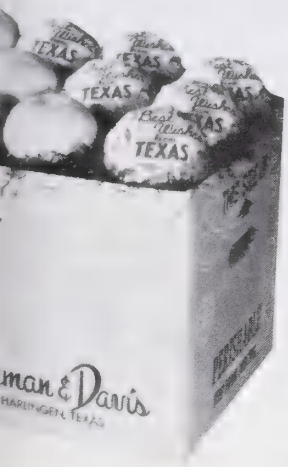
New Line Of Fashion. Vertical quilted, insulated nylon Mandarin jacket. Machine wash/dry. White piped in navy, navy with greer S, M, L, X $40 ppd. Free catalog. Johnny Appleseed's, HB 65 Dodge St., Beverly, MA 019



Expecting A Christmas Check from rich Uncle Henry? Blow it on a brass bed. Catalog is a dazzler. Each bed is a masterpiece of impeccable craftsmanship. Send $4 to Isabel Brass Furniture, HBE-11, 120 E. 32nd St., New York, NY 10016



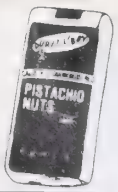
Baked To Order Since 1896 for hostesses, celebrities, royalty. Original DeLuxe fruitcake laden with luscious fruits and pecans shipped in gift tin. 2 lbs. $9.15; 3 lbs. $13.15; 5 lbs. $21.45. All ppd. *Not sold in stores!* Collin St. Bakery, Box 505, Corsicana, TX 75110



Super Texas Red Grapefruit from the lush Rio Grande Valley. A half bushel of large, juicy beauties $13.10. Full bushel $19.40. Ppd. Oranges included on request. Send gift list now, pay invoice in January. Pittman & Davis, Inc., 822 N. Exp., Harlingen, TX 78550



PISTACHIO NUTS!



Save - Buy Direct from the Processor! Natural ■ Red Colossal Pistachio nuts. Grown in California, processed in our plants in California and New Jersey. Packed in our 5 Lb. triple-lined bag. (minimum order) Send check ■ money order for $27.25 (which is $5.45 per Lb.) and specify Natural or Red. We pay the tax and shipping. Satisfaction Guaranteed or your money back.

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Largest Cashews available in the United States. Grown in Brazil and processed in our plant ■ New Jersey. Comes packed in a 4 lb. Number 10 can, slightly salted (minimum order). Send check or money order for $23.80 (which is $5 ■ per Lb.) We pay the tax and shipping. Satisfaction Guaranteed or your money back.



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Just add the ingredients and mix. No fumbling with bowl, cord or mess. Multi-purpose hand mixer with 3 quadruple beaters. 2½ quart capacity, easy to handle, slip-proof bowl. Sophisticated gear mechanism produces 7:1 ratio motion to save time and energy. You may never use your electric mixer again. Dishwasher safe. Makes a perfect gift too! Satisfaction guaranteed. Only $14.50 plus $1.50 postage.

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This elegant, silver-plated Swedish wine pourer now lets you serve your wine with style—while the built-in dropstopper saves your linen from spots
Fits all bottles
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$9.95
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BAR BUCKET

A TRULY BEAUTIFUL IDEA IN BARWARE.
It's an ice bucket, a bar garnish server, a storage container, a **party essential!** Break and scratch resistant with double-wall insulation, snap-on lid and see-through dome. ONLY $23.50 + $2 P&H. Ask about our Preppy and Gold Weave styles.

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This one gallon jar is both wine dispenser and cheese-cutting board/server. Bottom portion has built-in spigot and holds ½ gallon of wine while top half accommodates large cheese wedges. Cutting board and lid made of solid wood with blonde finish. Just the thing to turn your next get-together into a festive wine and cheese party!

To order, send check or money order for $25.00 plus $2.50 postage and handling per jar, to:

Wine and Cheese
P.O. Box 4563
Kansas City, MO 64124

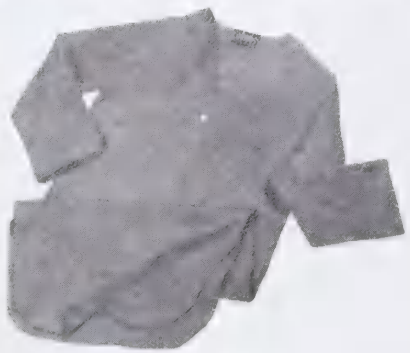
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OLD FASHIONED RED FLANNEL NIGHTSHIRT

Great for gentlemen and ladies alike, these red flannel nightshirts are a warm, comfortable reminder of the gracious old days. Button front with a convenient front pocket, they are 50% cotton/50% polyester. Please order by size XS, S, M, L, XL. **$21.00** delivered.

Send check, money order or use American Express, Visa or MasterCard, including all numbers and signature. (Add 6¾% sales tax for TN delivery.) For a free catalog, write to Eddie Swing at the above address. Telephone: 615-759-7184



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THE BEST — FROM THE LUSH RIO GRANDE VALLEY
THIS IS OUR 57TH YEAR

½-bu. Grapefruit	$13.10
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Full bu. G.F. & Oranges	$19.85
G.F. & Oranges in Mexican bamboo baskets	
½ bu. $15.65	⅘th bu. . . $20.85

All are *delivered* prices

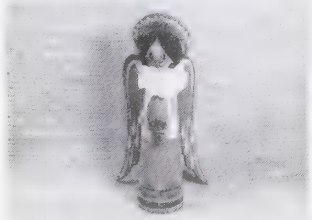
We Trust You! Send your gift list now and pay our invoice in January

Other citrus packs and also pecans, rare honey, fruit cakes and cheese.

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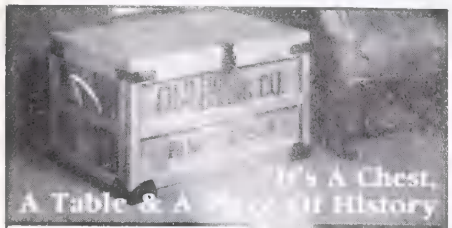


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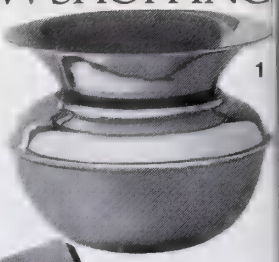
ACTUAL SIZE

UNICORN $29.95
Plus $1.95 post. & handl. Fla. res. add 5% tax.

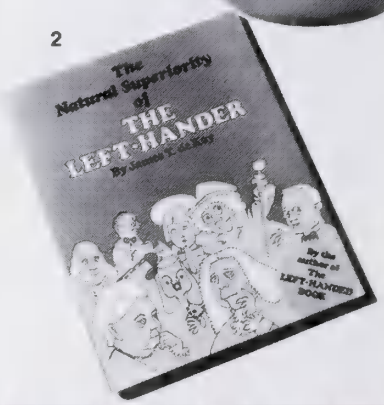
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WINDOW SHOPPING



1



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3



1 From Decades Past into today's rooms comes the solid polished brass cuspidor. Reproduction with same simple, flowing lines is perfect as a planter. 4¼" high; top width 5⅞". $9.95 postpaid. Color catalog of hard-to-find hardware, $2. Renovator's Supply, 101 Northfield Rd., Millers Falls, MA 01349

2 Southpaw Power! Hilarious book entitled "The Natural Superiority of the Left Hander" lets you in on little known facts. Did you know lefties are generally more intuitive, emotional, and mystical than right handers? Giddy cartoon illustrations. $3.95. Add $1.05 post. Harriet Carter, Dept. HB-1032B, North Wales, PA 19454

3 Welcoming Wineglasses. Hand-cut with delicately "frosted" pineapple motif—traditional symbol of hospitality. 6 oz. capacity. 6" tall. Set of four, $18.95 ppd. Toll free credit card number: 1-800-343-1144. Color catalog included with order or free on request. Sturbridge Yankee Workshop, P11H3, Blueberry Rd, Westbrook, ME 04092



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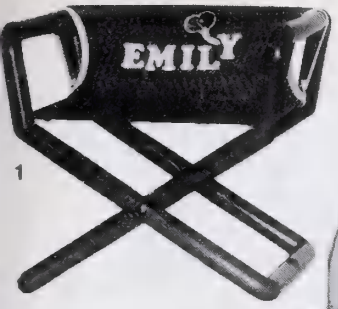
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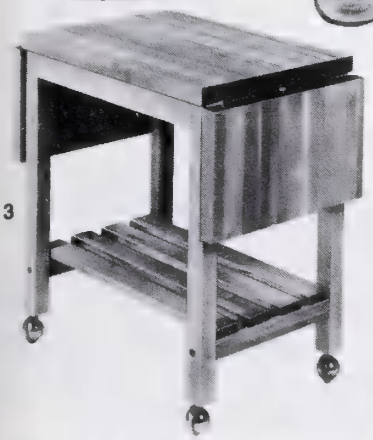
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1



2



3

1 Chair For King Tot (1½ to 4 years). Rugged plastic folding frame, vinyl mesh seat. Wonderful for home or travel. Doubles as a tip-proof booster with locking strap. 11" h. Red, yellow or blue. Personalized (up to 8 letters) or not. $20, $2.50 postage. Visa, MC invited. Nelson Tudor House, HB11, Box 101, Wilmette, IL 60091

2 Runaway Favorite for winter walks. Suede shoe boot with sure-grip herringbone soles, warm acrylic pile lining; laces up for perfect fit. Hot chocolate or tender tan. Full & ½ sizes. 6 – 10N, 5 – 10M. $25.95, $1.95 postage; 2, $49.90, $2.95 postage. Old Pueblo Traders, Dept. HWNFT, 3740 E. 34 St., Tucson, AZ 85713

3 Block Buster. Rollabout kitchen serving cart with 1½" thick Hard Rock Maple Butcher Block top on sturdy wood frame. Leaves down: 26 x 18"; leaves up: 48 x 18". Fully assembled. $189. Shipping charges collect. AE, MC, Visa invited. No COD. Catalog $2. J & D Brauner, Inc., HB11, 1735 N. Ashland Ave., Chicago, IL 60622

FLEXPORT

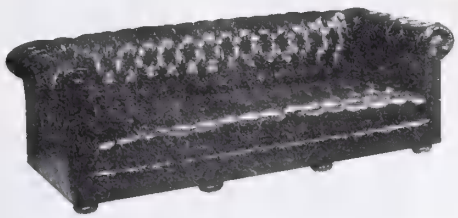
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Thank Goodness for Flannel Sheets!

I Thought I'd "Freeze to Death"



When I went to England, I just knew it was going to be the trip of a lifetime. I had saved and planned for years. Then, out of the blue, I got a chance to spend a few days in an honest-to-goodness 13th Century castle on the moors in Yorkshire.

What I overlooked was the English idea of central heating. After I left London the weather suddenly turned shivering cold and wet. By the time I got to my destination I was too tired and miserable to care about picturesque charm and history. All I could think of was how uncomfortable I was going to be in an old, drafty castle.

Sure enough, my room was *freezing*. But when I crawled into bed I was dumbfounded to discover how marvelously cozy it was despite the lack of heat.

There was a big, puffy down comforter on top. Underneath, the sheets and even the pillowcases were flannel. And not that flimsy pilled kind we used to have at summer camp. They were luxuriously soft, thick real *English cotton flannel*.

I felt utterly pampered in plushy comfort. And I never slept better, because I wasn't buried under layers of heavy bedclothes.

Then and there I decided I was going to have sheets like that at home. What a great way to save on heating costs at night and still feel rich and special!

When I got back to the United States I soon learned that the flannel sheets in stores didn't feel or look the same at all. The polyester in them made such a difference.

Finally, I got so frustrated I went to Damart, a company in my home town, and suggested they sell real English flannel sheets and pillowcases. They loved the idea.

And that's how Agatha's Cozy Corner was born. We talked it over and added heavenly down comforters and some other things as well as the sheets. And now I'd be happy to send you my catalog. It's printed in color, and gives you the pictures and story of everything we sell. Just use the coupon for your free copy.



© 1982, Agatha's Cozy Corner



AGATHA'S COZY CORNER
DEPT. HB112
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Yes! I would like to receive a FREE copy of Agatha's Cozy Corner Catalog. Please send it right away.

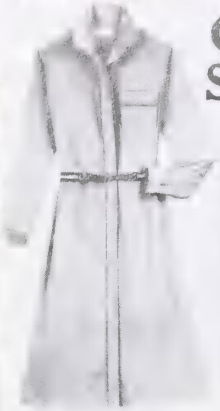
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Corduroy Shirtdress

$32.00

A good-looking, practical dress for fall. Well made of soft, narrow wale corduroy (81% cotton/19% polyester) for comfort and durability. Round collar, full 10-button placket front and long sleeves with plackets and button cuffs. Adjustable belt with contrasting stripe. Ideal for travel, the office or around town. Machine Wash and Dry. Women's sizes: 6 to 18. Four colors: Navy, Burgundy, Green, Tan.

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L. L. Bean, Inc.
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GENUINE GARNETS

A necklace you'll love for its unsurpassed beauty and craftsmanship, fashioned of dazzling deep-red garnets 16" long with 14k gold filled safety clasp



$34.95

Add $3.50 for post & handl. NJ res. add 5% sales tax. Money back guaranteed on all gifts.

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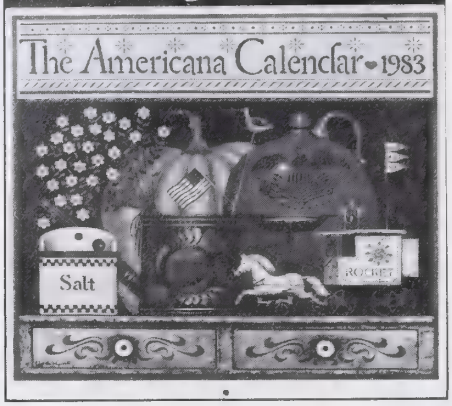


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Catalog with over 50 swatches $1.50

MATHER'S
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1



2



3

1 **Granny's Stoneware Snack Crock.** Where else would visiting cuties go for a candy or cookie fix? Fashioned after old-time butter tubs with "Grandma's Snacks for V.I.P. Grandchildren" blazed across the front. 6⅜" across, 5¾" high. $8.98 postpaid. Miles Kimball, 33 Algoma Blvd., Oshkosh, WI 54906

2 **You're A Heel** if you don't treat your old shoes to one of these new styles. All colored kids, patents or suedes, from $19.95 pair & up. Alligator, reptile or lizard $29.95 pair & up. Or have your own heels expertly recovered. Catalog available. Century Factory Shoe Repair, Dept. HB11, 212 Park Ave., Baltimore, MD 21201

3 **"We Interrupt This Marriage** to bring you the football season" quips this witty 10 x 11" wooden plaque. Available too for baseball, basketball, bowling, fishing, golfing, hunting, racing, racquetball, skiing or soccer. For wall or shelf. $12.95, $1.50 post. Bruce Bolind, HB-11, Bolind Bldg., Box 9751, Boulder, CO 80301

RH+

Fried Food ... Without the Grease! DRY FRY OVEN PAN!



Bakes cakes and spuds stovetop, fries crispy chicken, dry roasts nuts, with only a trace of oil. Fast greaseless cooking by patented convection method saves energy, nutrients, calories! Heavy gauge aluminum 10" diameter. 5 year guarantee and **FREE DELUXE COOKBOOK** with purchase! $24.95 (add $3.00 postage/handling.) Virginia residents add 4% tax. Send checks, M.O., Visa, Mastercard (Give number/exp. date.) to:

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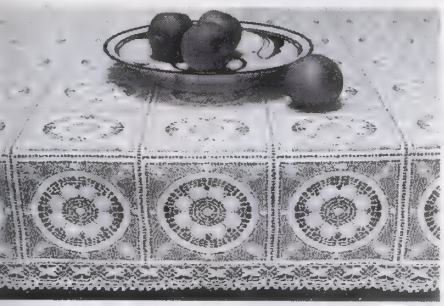
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2



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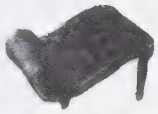
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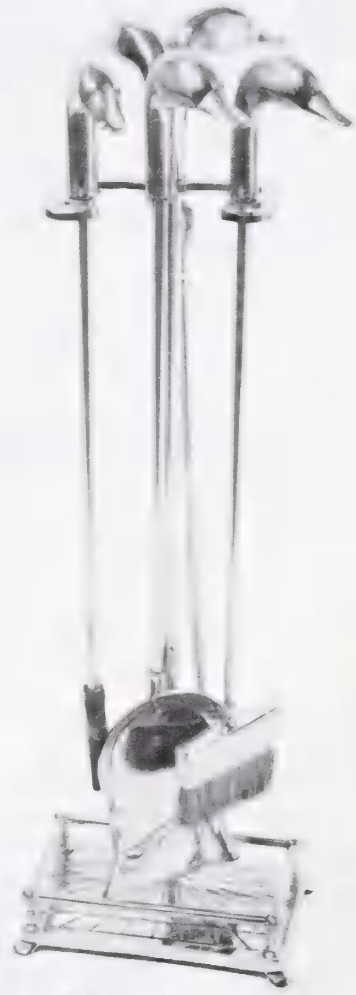
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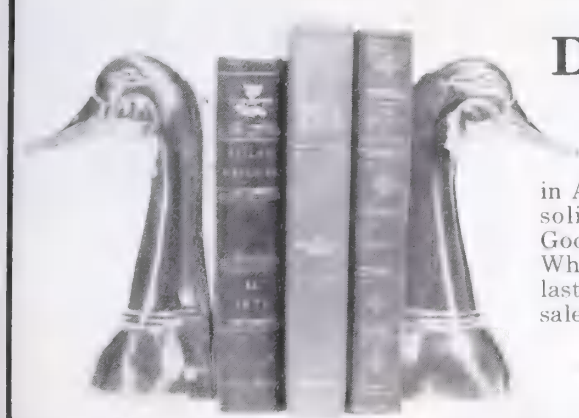
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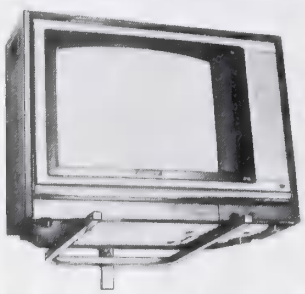
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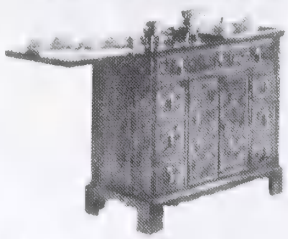
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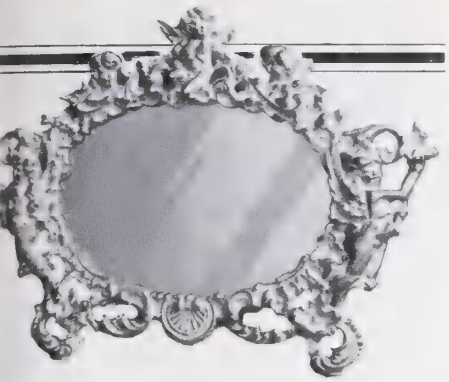
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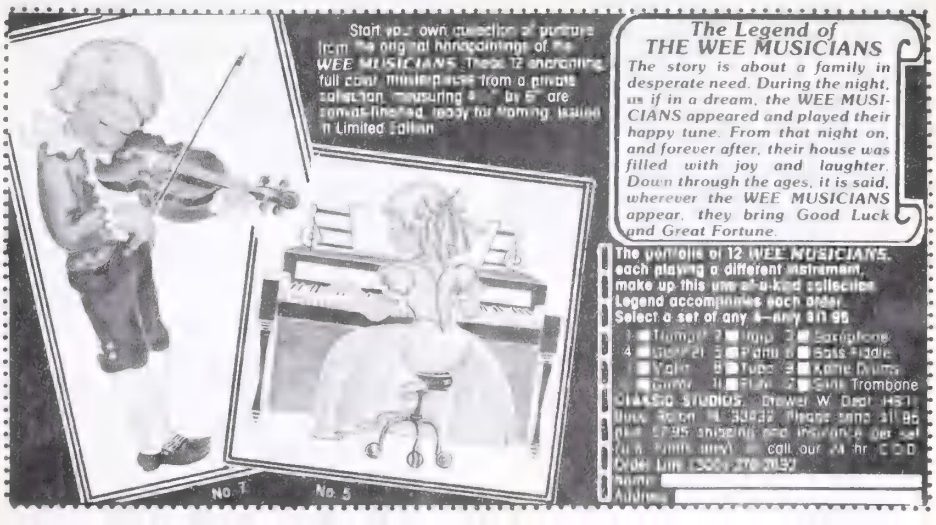
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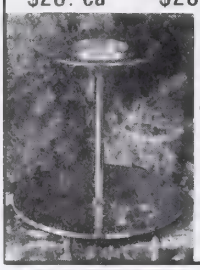


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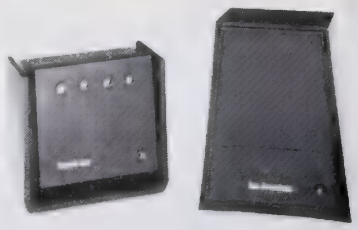
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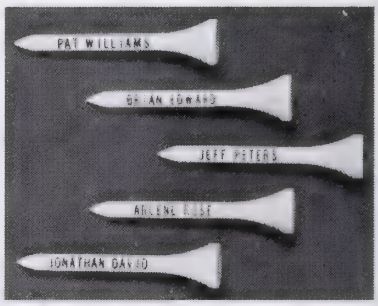
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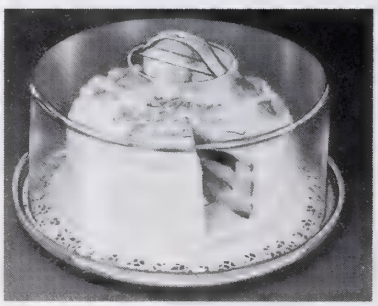
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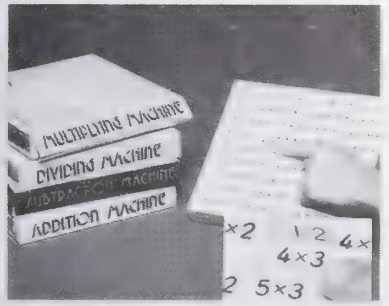
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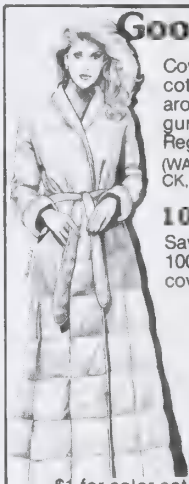
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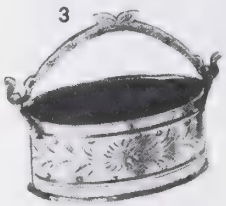
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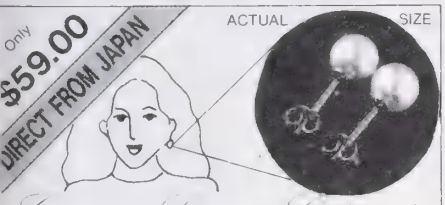
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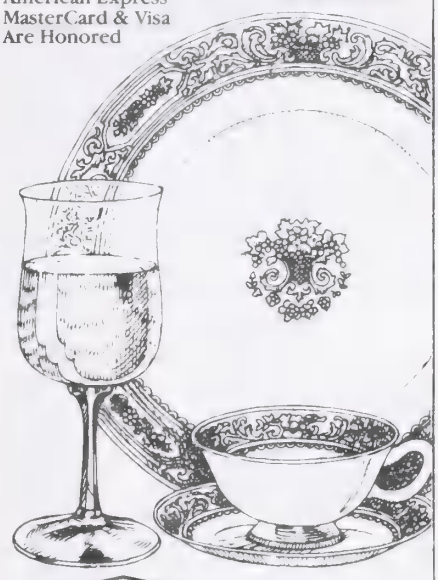
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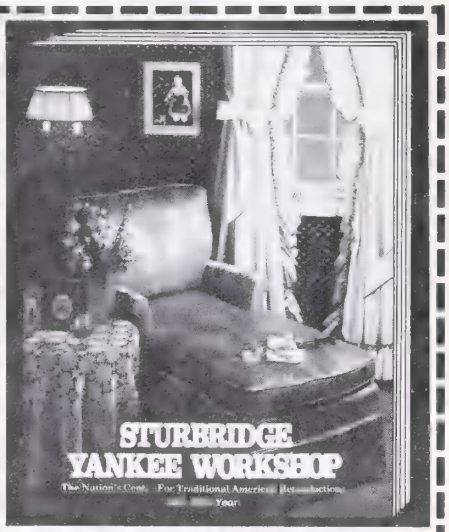
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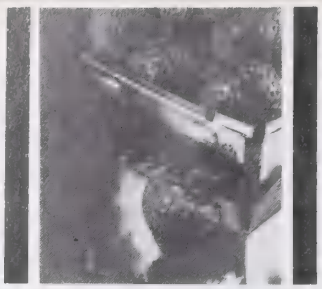
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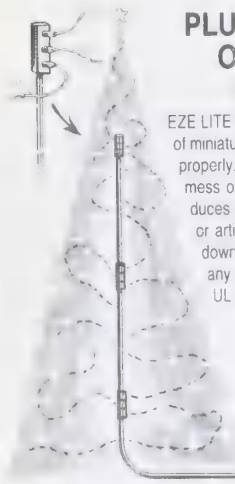


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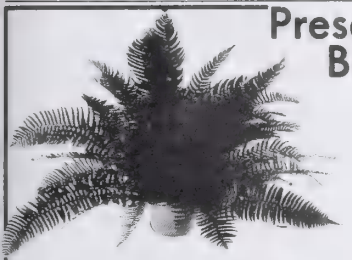
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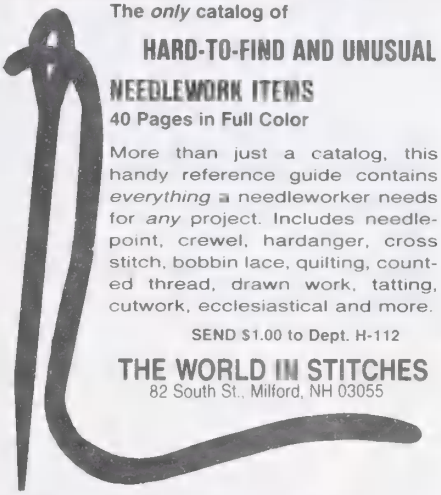
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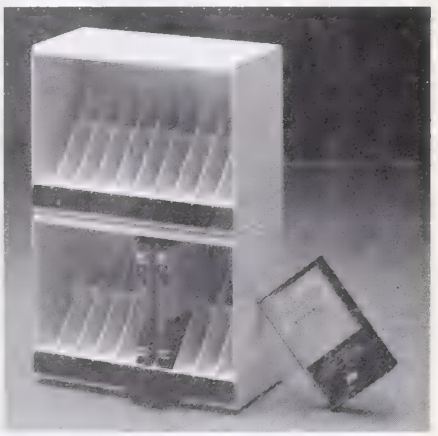
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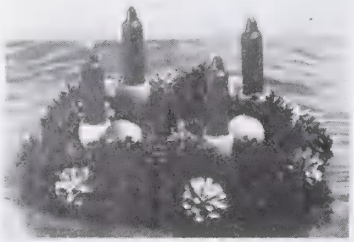
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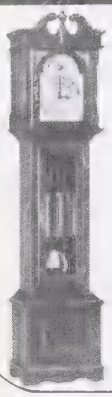
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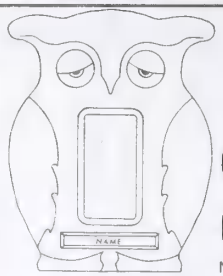
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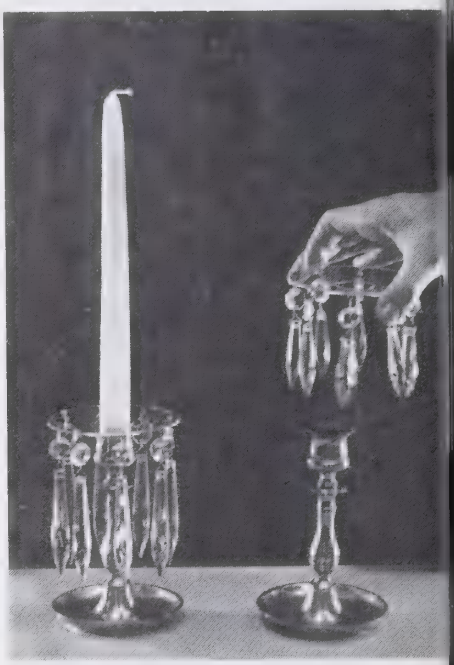


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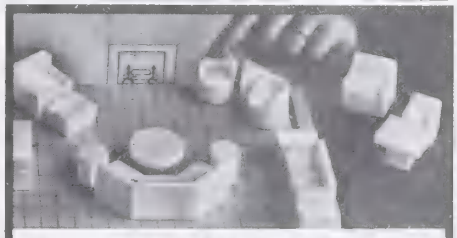
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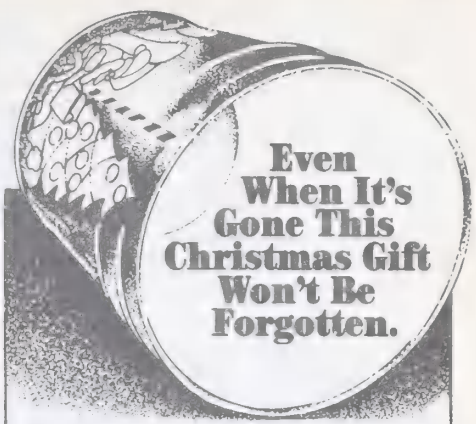
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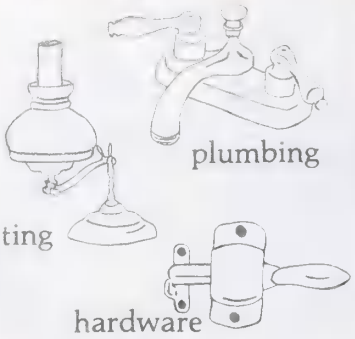
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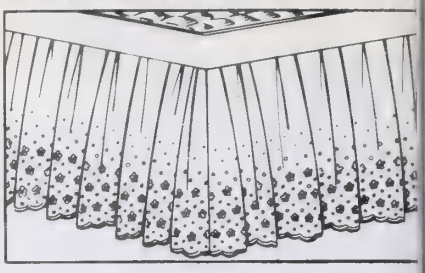


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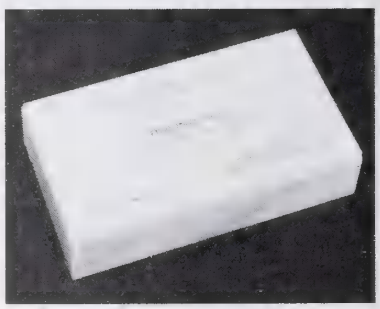
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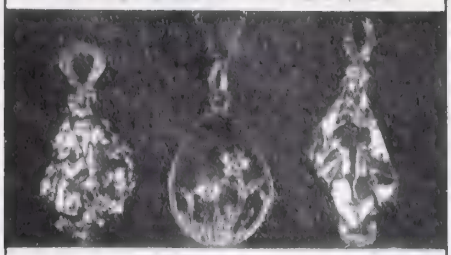
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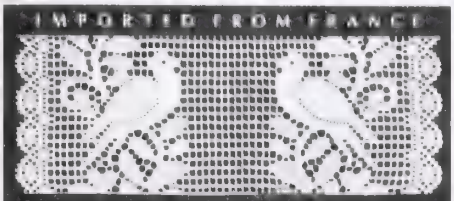
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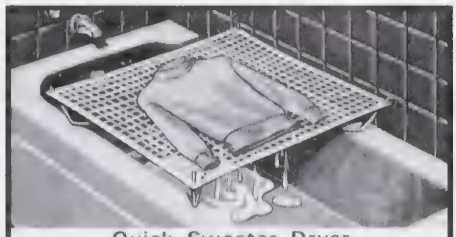
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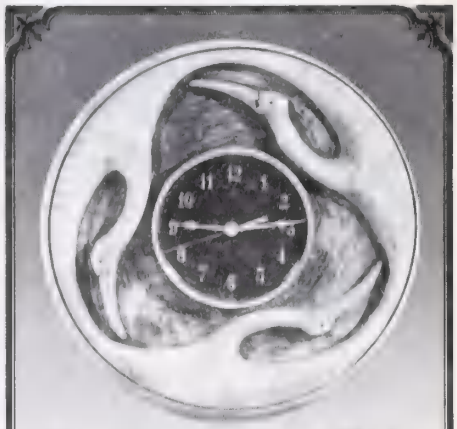
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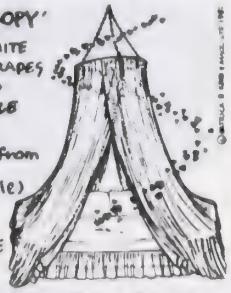
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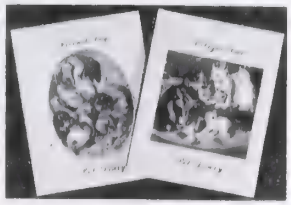


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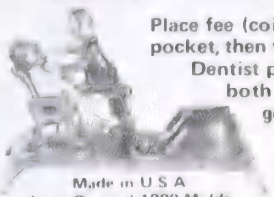
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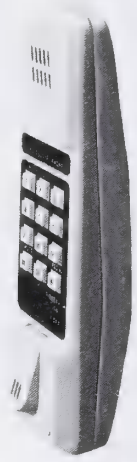
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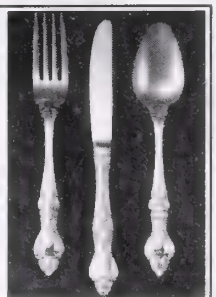
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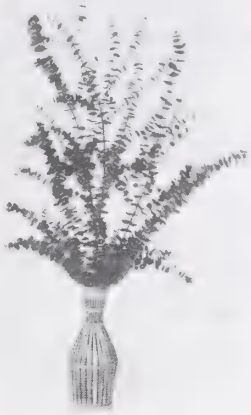


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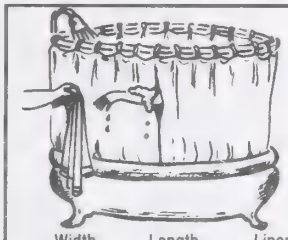
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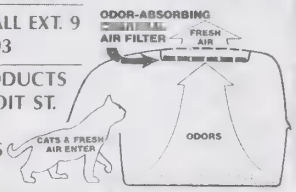
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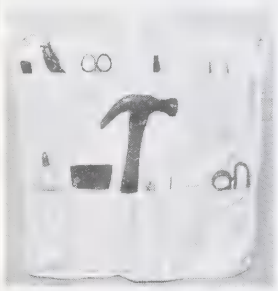
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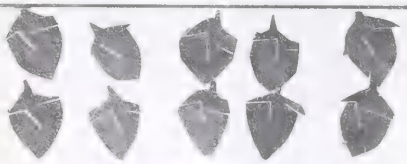
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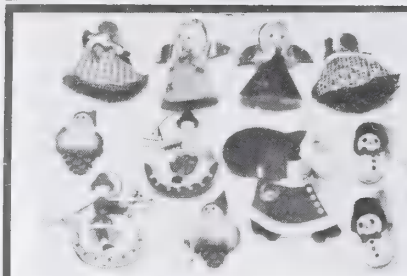
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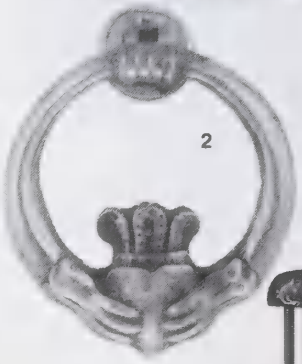
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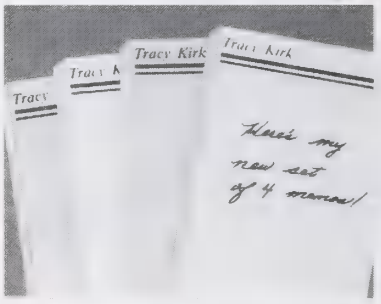
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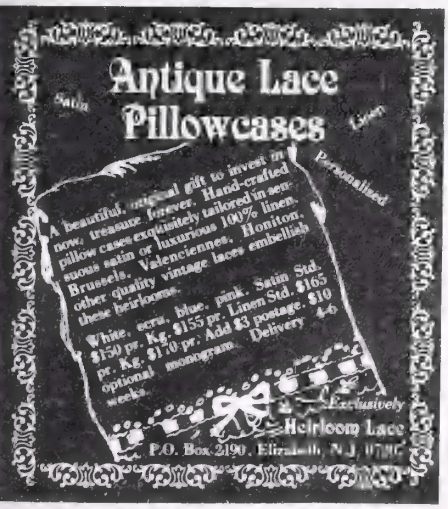
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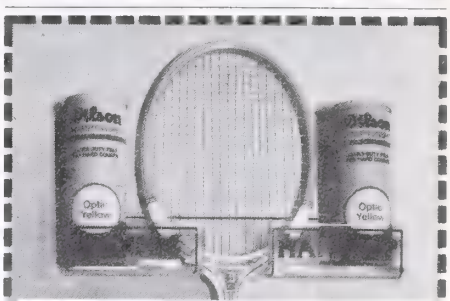
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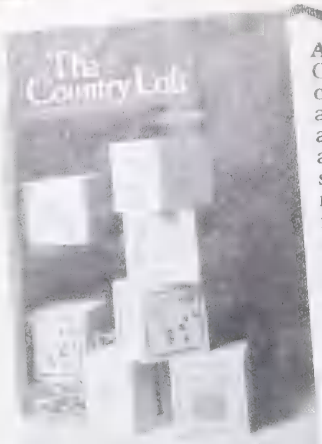
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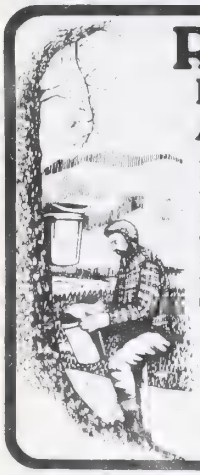
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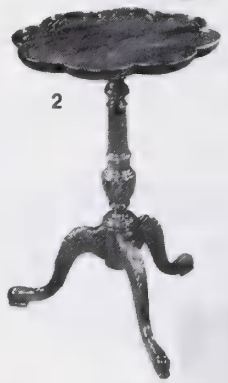
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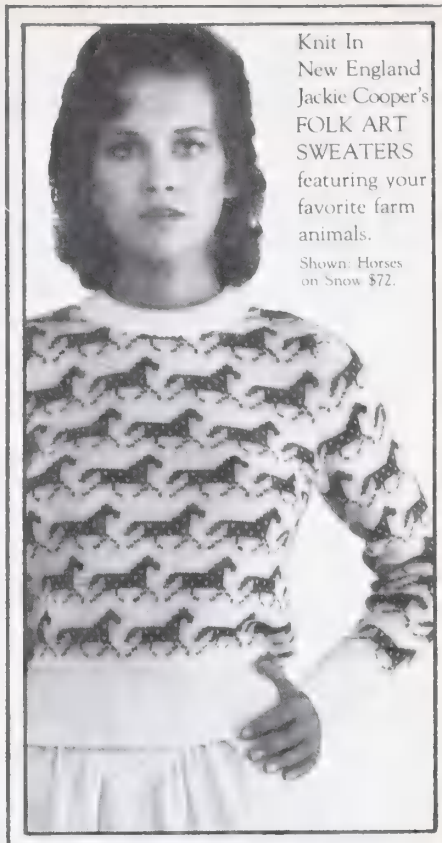
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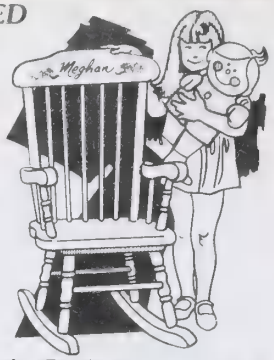
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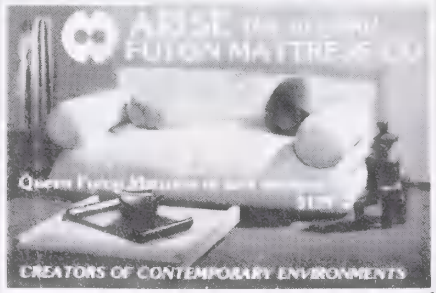
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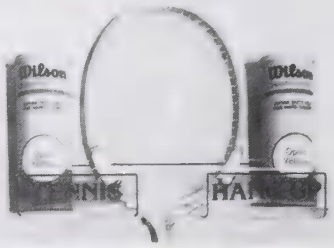
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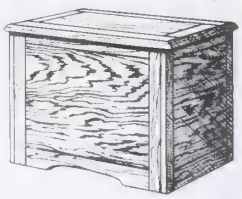
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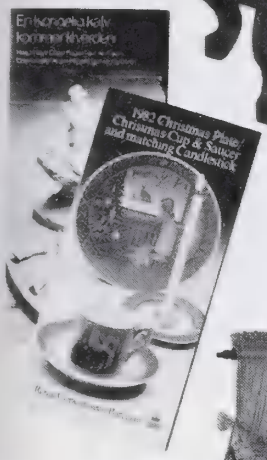
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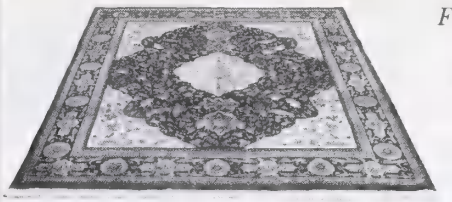
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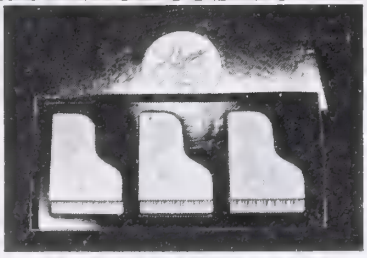
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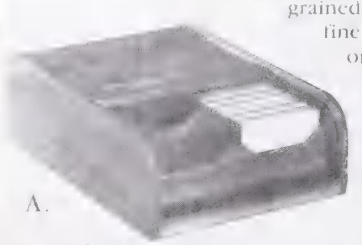
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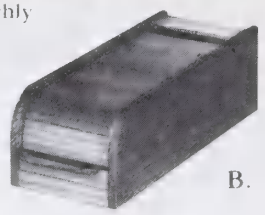
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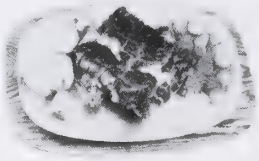
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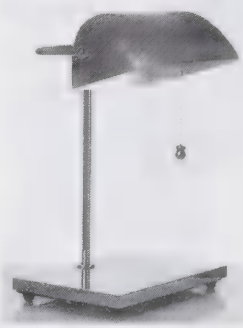


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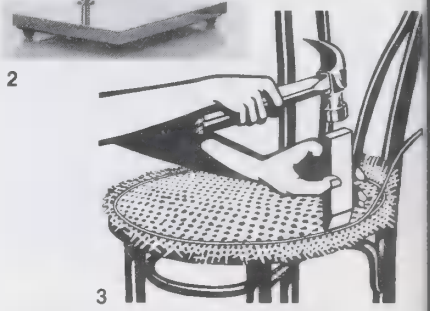
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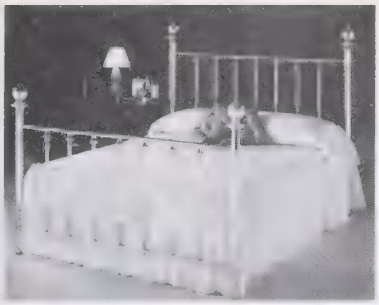
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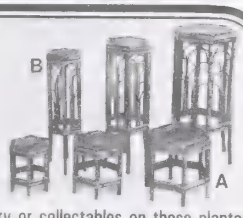
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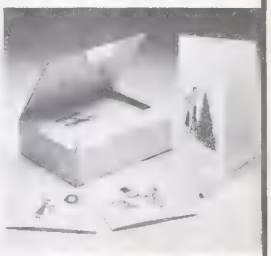
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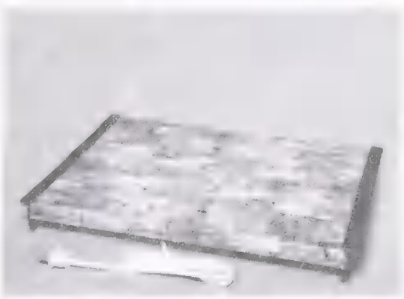
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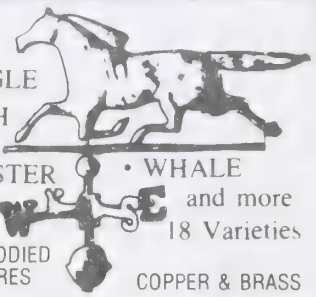
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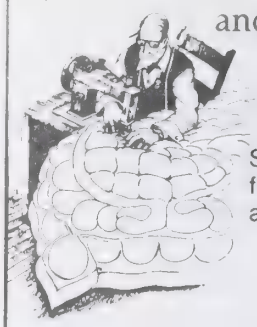
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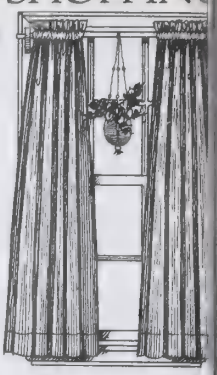
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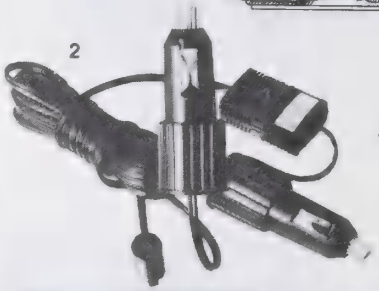
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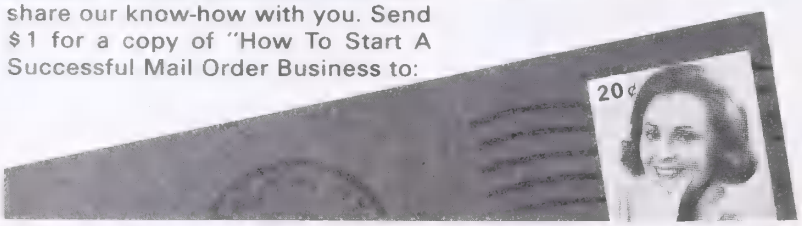
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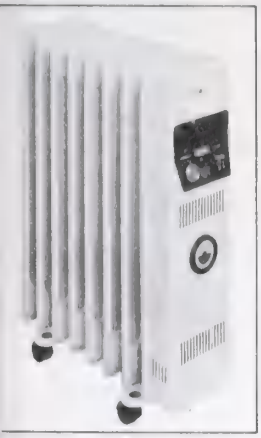


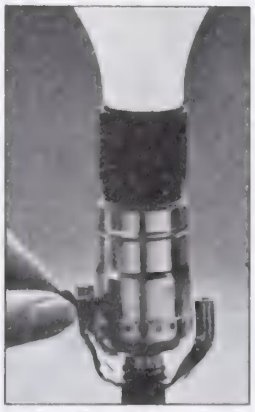
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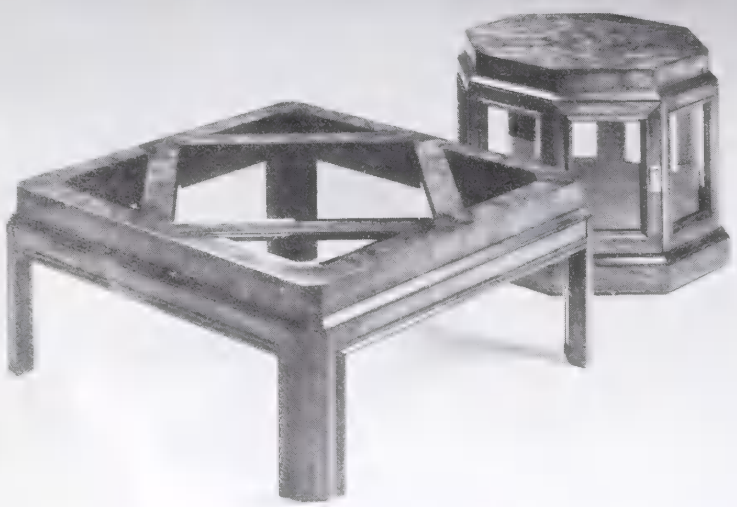
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By MARVIN D. SCHWARTZ



1

Mahogany card table by John Townsend (who was born in 1732) has straight legs like those illustrated in Chippendale's *The Gentleman and Cabinet Maker's Director.*

Townsend-Goddard is the name applied to the finest and most distinctive American furniture of the 18th century. Elegant but restrained, Townsend-Goddard epitomizes fine craftsmanship. Made in Newport, R.I., the furniture was named for the two families whose members included the best-known and most-admired cabinetmakers of the period. Fine Newport furniture associated with a maker through a label or inscription or accompanied by a surviving bill or letter is rare, but just about every piece attributed to a known maker is by either a Townsend or a Goddard. The furniture design is consistent enough to make distinguishing between the works of the two difficult, and some experts explain the similarities by pointing out that the two families intermarried more than once.

Townsend-Goddard furniture is mainly in the Queen Anne and Chippendale styles, with a few examples of the Federal period also known. The group's most memorable efforts were produced between about 1740 and 1800. The eldest member of the families whose work has been identified is Job Townsend, born in 1699. The youngest, John Goddard II, was born in 1789 and died in 1843, when the families were probably out of furniture-making. In the years when Newport furniture was at its height, six Goddards and 14 Townsends were active as cabinetmakers, but only about a half dozen of them have left labeled pieces. The connection between the families can be seen early, with the first John Goddard serving his apprenticeship with Job Townsend and marrying Job's daughter Hannah. Both families were Quakers, and they lived in a part of Newport, Easton's Neck, on lots owned by the Society of Friends.



The frame of this wing chair was reproduced by The Hickory Chair Co. from an antique frame dated "R.I. 1764" and attributed to the Townsend family.

The most distinctive Newport forms are the chests, desks and dressing tables with fronts undulating in a pattern, called blockfront. This design has two projecting pilaster-like sections flanking one that is recessed. On the best examples all three sections are topped by shells. The combination of the shells and the blocking is peculiar to Newport, although rare repetitions of the design by Connecticut craftsmen exist. The Newport chests are particularly well made: drawer fronts cut from extra-thick boards to allow for the blocking; mahogany woods selected for their handsome graining; shells carved in relatively high relief, with every detail of molding carefully executed. In the desk and bookcase, more

(Continued next page)



This chest is a reproduction of a piece bearing the label of John Townsend, Newport. From Kittinger.

COURTESY THE METROPOLITAN MUSEUM OF ART

The Townsend-Goddard Hallmark: Distinctive Blockfront Pieces

popularly known today as a secretary, the three-sectioned doors have panels that echo the blocking, with the center recessed and the sides projecting. The quarter columns at the corners are very richly fluted. This blockfront design is characteristic of Newport in that it is more restrained and conservative than the comparably elegant efforts of Philadelphia and New York. The blocking relates to turn-of-the-century chests made in England and on the Continent. In Philadelphia, carved ornament in the more up-to-date rococo style was used.

In the design of the chair shown, the yoke-shaped back is an element associated with the Queen Anne style, but the pierced splat, the leaf carving on the legs and the claw and ball feet are details found more often on Chippendale pieces. The shell and the raised linear pattern of the carved ornament on the legs, as well as the type of feet on the chair, are details characteristic of Newport work.

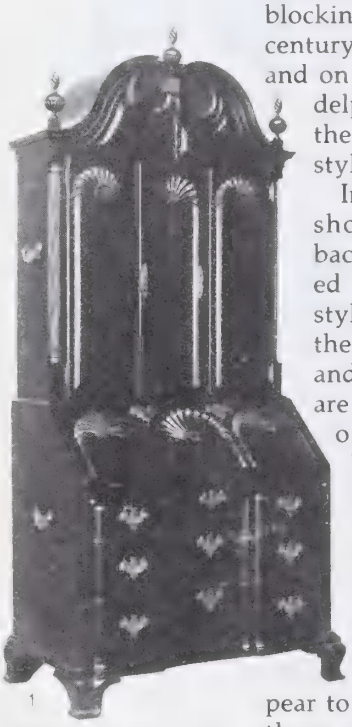
Newport designs appear to be more distinctive than those of any other American center. New York, Boston and Philadelphia craftsmen seem to have consulted English books of design such as Chippendale's *The Gentleman and Cabinet Maker's Director* more frequently than their counterparts in Newport. One exception is the straight legs used in Newport. Straight legs were illustrated in the *Director* as designs in the "Chinese taste," and they were popular in Newport, although, more often than not, the Newport interpretation had fluting and reeding, details that are classical rather than Oriental. The wing chair *(previous page)* has elegantly fluted legs supporting an almost straight-sided seat and full "wings." The upper part of the chair resembles examples of the Federal rather than the Colonial era, and this may well have been made after the Revolution. The same type of leg is found on the card table *(previous page)*, but the top of that table and the overall design are much more in keeping with the Chippendale model, which may have been the inspiration for it. The straight-sided top with the fretwork corner brackets is very close in spirit to table designs in Chippendale's *Director*.

Although Newport is not well known for its Federal furniture, there are a number of handsome examples known. After the Revolution, Newport's place as a major port was taken by Providence, but the table here bearing the label of Stephen and Thomas Goddard is a prime example to prove that quality work continued to be produced in Newport. Restrained in its overall line, the inlays are fine, and the urns on the skirt of the Goddard table are as much a signature of Newport craftsmanship as the shells of the Colonial era are.

Townsend-Goddard furniture is tremendously popular with collectors of Americana because it represents the best in American design. It was made by skilled cabinetmakers who interpreted London fashions to suit Americans' taste. The most consistent factor in Townsend-Goddard furniture is the high quality of its construction. ■

Editor KATHLEEN MAHONEY

Marvin D. Schwartz, a writer and lecturer on the decorative arts, has curated exhibitions for many American museums.



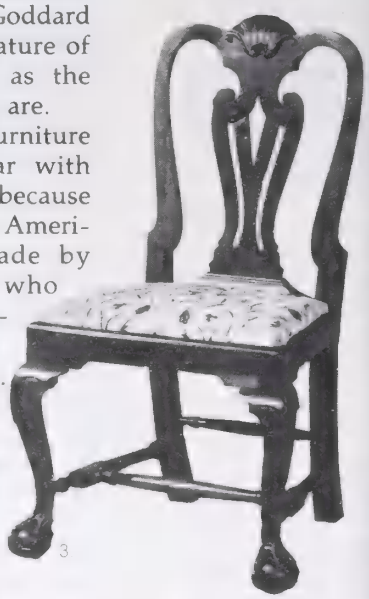
1

Mahogany secretary attributed to a member of the Goddard family. Both top and bottom have blockfront pattern with a shell at the top of each panel. Scrolled and hooded cornice.



2

Mahogany, pine and satinwood card table made by Stephen and Thomas Goddard in the Federal style, between 1790 and 1810.



3

Mahogany chair attributed to John Goddard. Queen Anne back; Chippendale legs.

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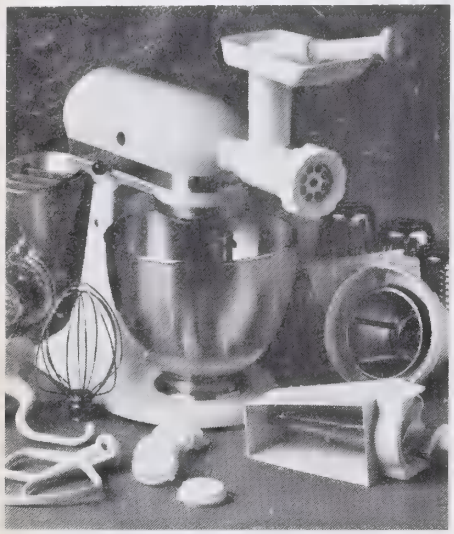
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On the cover: *This living room, in the house of Mr. and Mrs. Edward Higgins, captures the spirit of Christmas. The tree is decorated with ornaments made from antique heirlooms you can sew as well as with glass beads and icicles, ribbon, lace-covered potpourri and foil-covered chocolates. A pine wreath, garlands of laurel and moss-covered mushroom baskets deck the mantel. Red and beige dhurrie from Coury Rugs. Fireplace equipment from Wm. H. Jackson. Design by Hutchings/Lyle Inc. Photograph by Joe Standart.*

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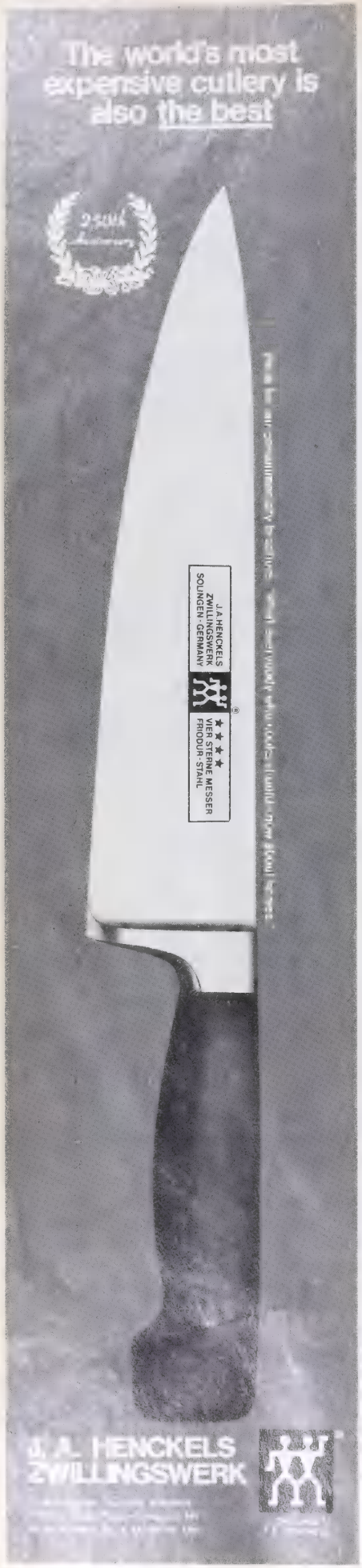
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THINKING ALOUD

"Christmas *is* tradition, preciously cherished or started this year"



That the spirit of Christmas and its message of peace and goodwill have survived so many centuries is something of a miracle. I think what really keeps the celebration alive today, in addition to its religious significance, is its focus on tradition and the family, something I realize each year as I unpack our old and cherished Christmas tree ornaments.

Remembering is what makes Christmas traditions so powerful. It doesn't matter what the tradition is—it might be a Swedish Santa Lucia breakfast or a caroling party as we show you in this issue, or simply reading "The Night Before Christmas" by firelight. Repeated year after year, traditions let us shake hands with the past and relive wonderful memories.

Some traditions carry over from generation to generation, but not always, as I discovered years ago. When I was a child, my mother, in true Scandinavian fashion, always prepared a special Christmas Eve supper of *lutefisk*—an old Norwegian delicacy that the rest of the family loved but I dreaded. But by the time I was 12, I had acquired a taste for this unusual dish. So when my children were old enough I decided to serve *lutefisk* along with *leffsa,* thin potato pancakes sent express from my grandmother in Minnesota. The result was a disaster, and I quickly abandoned my attempt to pursue the *lutefisk* tradition, concentrating instead on Scandinavian cookies. Needless to say, America's traditional turkey with trimmings has been a success ever since.

Most of my other childhood memories have fared better. My years of singing in the church choir are remembered each year when we sing Christmas carols. The candlelight service in the old midwestern church of my youth has become a nostalgic midnight service at the Chapel of the Snow in Stratton, Vt., where everyone carries a lighted candle out of the church and makes a little hollow in the snow so the flame is protected from the wind.

And our tree, like many of yours I'm sure, is graced with memorabilia from Christmases past and the treasured ornaments of friends and family. The oversized striped skating stockings, hung at the chimney, show signs of wear and repair but are the same as they have been since my children were small. Though we no longer read to the children (now grown) on Christmas Eve, we established a new tradition, the playing of a wonderful tape, Dylan Thomas's *A Child's Christmas in Wales.*

Christmas *is* tradition, preciously cherished or brightly born. It is both a child's breathless anticipation and an adult's reassuring comfort in a long-familiar ritual of love and goodwill. We wish for you all the joy and tradition this heartwarming season can bring!■

JoAnn Barwick

JoAnn Barwick
Editor

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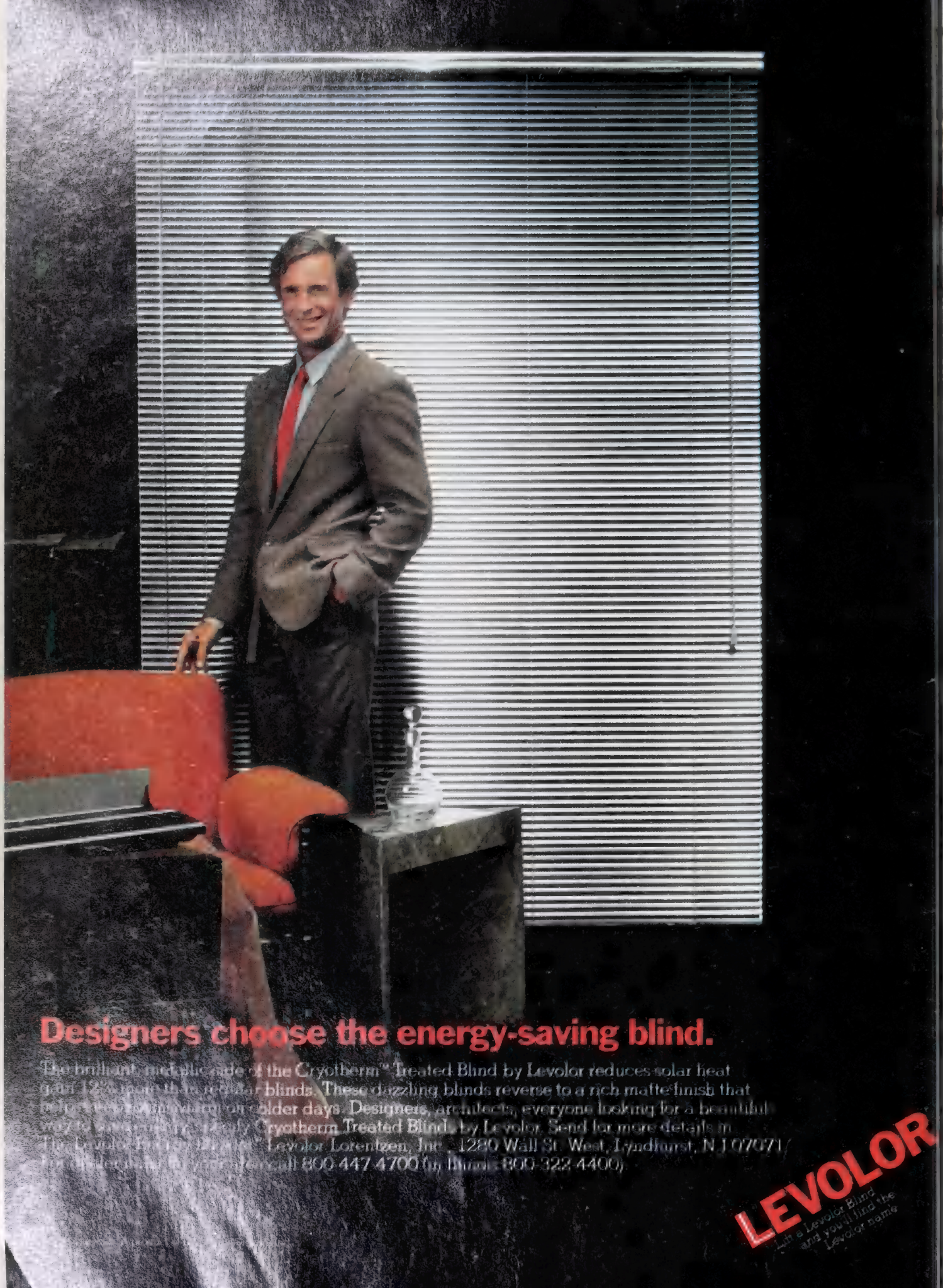
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EDWARD OLEKSAK

A baker's dozen of classic dhurries *(left)*, all handmade of wool except the third from top, which is cotton. All from Patterson, Flynn & Martin, Inc.

Why we're in love with the

DHURRIE

Today's sunshine and fresh-air decorating puts these rugs at the top

Stacked like so many towels fresh from the dryer, a display of dhurrie rugs brings out a feeling akin to that of a kid in a candy shop. The fresh, bright colors, abstract geometric designs and clean white backgrounds appeal to our fresh-air and sunshine sense of decorating. And, of course, the fact that dhurries cost a third of their Oriental cousins helps the decorating budget.

And just what is a dhurrie rug? A dhurrie, also spelled durrie and dari, is a flat-woven carpet that is indigenous to India. It is quite often a huge, coarse, thick, striped object, and it is this inelegant image that has for centuries been the cause of its "poor-relations" status vis-à-vis the highly prized Oriental carpets. There are palace-sized dhurries and pallet-sized ones. The dhurrie's original purpose was to serve as a cushioning layer between bedding and the raised sleeping platform found in dwellings in India. Upon rising, one simply rolled the entire sleeping assemblage into a neat pack, the dhurrie serving as its cover. Larger examples, room-sized, prayer-court and palace-sized, served as thin rugs. The bed-sized dhurrie is still made by hand in many villages of the Punjab, Haryana and Uttar Pradesh in India, though dhurries come from Pakistan, China and Rumania as well. Machine-loomed dhurries are also produced in these countries and may cost even less than the handmade ones.

As a category of antiques, dhurries lend themselves to brisk collecting passions. Because the first rugs were made of cotton, it is almost impossible to find a dhurrie in good condition over a hundred years old, and surprisingly, the finest, most technologically sophisticated and skillfully woven cotton dhurries are not those from the ancient past but pieces produced between 1880 and 1920 in Indian prisons. All of the traditional dhurrie forms were woven in jails on looms set a mere three to five inches above packed-earth floors.

Today government supports the studios and workshops where the art of weaving these rugs and carpets is preserved. While traditional designs still maintain their links with time, it is the innovative merchants who have persuaded craftsmen to experiment with color, pattern and scale—what we're profiting from today.

Harry Patterson of the firm Patterson, Flynn & Martin, Inc., rug importers, has spent his life traveling throughout the Indian subcontinent and its surrounding countries scouting the real, the precious, the rare and the talent to change it all.

"We're thrilled when we find a beautiful old dhurrie, but the real challenge is to re-create its traditional design in the visual idiom we know will be commercially successful," says Mr. Patterson. "After all, our customers are paying between $2,500 and $5,000 for a carpet, certainly not cheap by any means. And we're making them in wool. Dhurries have been made of wool, no doubt, and it is wool Americans want. They trust wool to wear and the colors to last, even the most delicate hues, which are so popular now."

The blue-and-white striped dhurrie is an old classic, but the more geometric motifs—stars, diamonds, spearheads, crosses, chevrons and diagonal patterns—have originated through the time-honored techniques of weaving. Which is why a dhurrie may look like something Navajo—the design principles are the same. But the greatest influence on dhurries' designs has been European, affecting them in much the same way Chinese blue-and-white porcelain was influenced. Cultural borrowing has strengthened and preserved this "cottage industry," which supports thousands of households while it graces thousands of houses.■ —PAULA RICE JACKSON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Why a West Bend gift means more at Christmas.

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West Bend percolators feature completely automatic time and temperature controls to ensure great tasting coffee cup after cup.

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Finally, our new [illegible] gauge aluminum Country Forge® cookware is the perfect complement to one of today's most popular dinnerware patterns.

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HB MARKETPLACE

Trim the tree with a cast of folk art characters and handmade ornaments your family will treasure for years to come

Editor BEVERLY McGUIRE



A parade of pull toys to dangle from the tree or display on a mantel. Handmade, 3½ inches tall, $15.50 ppd. each, from the Museum of American Folk Art.



Potpourri-filled ornaments make good scents—on the tree or in a drawer, $8.50 to $12.50, Cherchez.



Fair-weather friends inspired by old vanes: handmade wooden chicken and ram, $4.75 ppd. each; heart, $5 ppd.; rooster, $6 ppd., Just Plain Folks.



Made from clothespins, these tiny folk dolls have bead eyes, $16.50, Museum of American Folk Art.



Homespun doves and hearts from quilts; $4.50 and $5.50 ppd., Museum of American Folk Art.



Tree ornaments with tales to tell: handmade storybook characters and fanciful stuffed animal miniatures; $12 to $20, by Gladys Boalt, Weed House Antiques.



Dashing: a little red sleigh filled with miniature delights, $16.35, Museum of the City of New York.



Ho, ho, ho: needlepoint Santas with the look of old Christmas cards, $12.50 ppd., The Wicker Garden.



Rocking horse of ages: These 7-inch-tall ornaments are made from old coverlets and quilts; $22.50 (coverlets), $20.50 ppd. (quilts), Museum of American Folk Art.



Colorful tin trimmings inspired by folk designs. Set of four, $26.50, Museum of American Folk Art.►

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HB MARKETPLACE

Deck the halls with wreaths so pretty, long-lasting and natural, they'll send season's greetings all year long



To pine for: spruce, piñon and brown pinecone wreath; 20 inches wide, $70, Potpourri.



Dried apple slice wreath with a wooden apple half at its heart; $15 ppd., American Country Store.



Midwinter bouquet: wild flower, herb and daisy wreath; 14 inches wide, $96 ppd., Cherchez.



Get to the heart of the holidays with a 19-inch pinecone heart that carries your Christmas message—or spreads cheer all year; $65 ppd., American Country Store.



Wreathed in tradition: quilt scraps around a 15-inch form; $42 ppd., American Country Store.



Roses, wild grasses, lilies and clover—in a 17-inch wreath; $105 ppd., American Country Store.



This 9-inch wreath has shell and bread-dough trim, raffia bow; $30 ppd., American Country Store.



For your dog, a 25-biscuit salute to Christmas. Refillable wreath, $14.75 ppd., Landfall Collection.

SEE PRODUCT INFORMATION



Wild flowering: Choose a 14-inch wreath of dried blossoms or one of these 8-inch grapevine wreaths with wild flowers as a bow; $96 ppd. and $25 ppd., Cherchez.



Heartwarming: a 13-inch wreath of baby's breath and statice; $20 ppd., Watermelon.■

12:01 A.M.

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New Museum With a Vision of Victoriana

To step inside the just-opened Margaret Woodbury Strong Museum in Rochester, N.Y., is to experience a miniature version of Teddy Roosevelt's safari (complete with an attacking gorilla) or to encounter hundreds of dollhouses, some with working elevators and silver chandeliers. Toys, dolls and dollhouses are, in fact, the museum's specialty—the legacy of collector Margaret Woodbury Strong. Since her death in 1968, the curatorial staff has carefully expanded her collection beyond the whimsical and turned it into a strong educational museum. After 10 years of planning and buying, the museum now has one of the best collections of Victorian furniture, plus china, glass, Oriental wares, advertising posters, paintings and everything needed to thoroughly portray Victorian America at work, at home and, of course, at play. Special opening exhibits include "Changing Patterns: Household Furnishings, 1820-1929," which leads you down simulated streets where the architecture, moldings and banisters—as well as the displays—reflect a chronology of American style. "The Light of the Home," another exhibit, focuses on the Victorian woman, from marriage to mourning. And "The Great Transformation" examines the sociological ramifications of our shift from an agrarian to an industrial society. The dates it spans, 1820 to the 1939 World's Fair, mirror the museum's collecting parameters. In addition to these changing exhibits, the museum has an astounding 20,000 objects permanently displayed in a half-mile's worth of glass cases. Crammed with china, furniture, glass and toys, the cases show the depth of the museum collection—instead of the usual curatorial sampling. "This is the biggest commitment to open study an American museum has made," says H. J. Swinney, the museum's director for the past 10 years, "and I have a great deal of confidence in it." For both the scholarly and the curious, the Strong Museum, located at One Manhattan Square, Rochester, N.Y., is a welcome new resource.



This 1890s German dollhouse has lithograph printing on the outside to simulate three kinds of stone. In 1978 it sat at the foot of the White House Christmas tree.

The landscape of a folk artist's imagination

At 74, Mattie Lou O'Kelley is one of our country's most famous active folk artists—yet until she was 60, she'd hardly wielded a brush. "I thought you had to go to art school to paint," she says, but learned differently when ill health forced her to quit a thread mill assembly line. "I read some books but couldn't understand the instructions, so I just decided to paint my way with my colors—and then found out others liked it too." Discovered by Dr. Robert Bishop of the Museum of American Folk Art (where her works hang), Miss O'Kelley had always dreamed of publishing a book—and now that dream has come true with *A Winter Place* (Little, Brown, $12), a series of snowy paintings done to accompany a poem by Ruth Yaffe Radin. "We've had snow in Georgia, but I'd never seen ice skating, so I had to dream that up," she says. Once Miss O'Kelley begins a painting (she does about two a month), "it keeps leading me on. Sometimes I can't wait to get up because I want to see what my painting is going to look like." Right now she's eager to start a new project—a pictorial autobiography, due next fall, of her childhood and life on a Georgia farm.



From *A Winter Place*, one of Mattie Lou O'Kelley's folk paintings.



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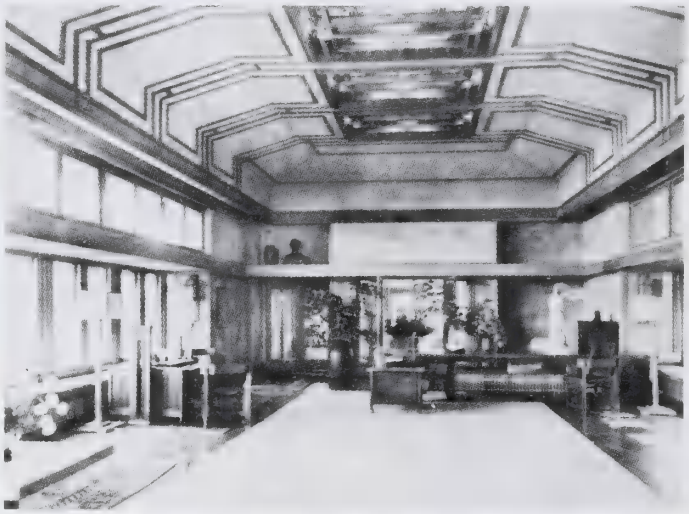
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HB LOOKOUT

A Frank Lloyd Wright Living Room Opens at the Metropolitan Museum of Art

Beginning December 1, you can imagine life in Frank Lloyd Wright's celebrated Francis Little house—the living room has been moved board by board from Wayzata, Minn., and rebuilt at the Metropolitan Museum of Art's new American Wing. Designed in 1912, it was owned by the Littles until the early 1970s when Mr. Little's daughter wanted to tear it down. Fortunately, the Metropolitan bought the prairie-style house, sold some parts to other museums and kept the grand 30-by-45-foot ocher-colored living room for itself. Filled with Wright-designed golden oak furniture, much of it from the original house, the room is flooded with light from skylights as well as the leaded-glass windows, geometrically patterned and bordered by copper-covered caning. What's most dramatic about the museum's installation is that you can walk outside the living room, compare the rebuilt exterior with the interior and see how beautifully Wright integrated the two. Concurrent with the living room's opening, the Metropolitan will show 60 never-before-exhibited Wright architectural drawings, furniture, ceramics, graphics and engravings.



How Decorators Decorate at Christmas

Magical settings are an interior designer's forte—and never more so than at Christmas time. • This year **Bob Patino** of Patino-Wolf Assocs. is going to fill his apartment with white poinsettias and galaxies of scented votive candles to create a "wintry garden." On Christmas Day, he'll give guests poinsettias to take home. ▪ **Paul Leonard**'s favorite tree trimmings are the straw stars, Swedish and handmade ornaments that graced the White House tree he decorated in 1961. "Jackie Kennedy took some of the ornaments and gave me the rest," he says. • **John Saladino**'s Christmas starts with caviar, smoked salmon, champagne and aquavit in the living room—and then proceeds to a dinner at a table "groaning with silver." The only Christmas decoration: a huge spruce, cedar and bayberry wreath to complement the celadon plates. For light, towering Corinthian column candlesticks cast a glow overhead. ▪ This year **Alexandra Stoddard**'s apartment will sparkle with bowers and bowers of painted twigs, illuminated with tiny clear lights and set in crystal vases. • Instead of an evergreen, **Chuck Winslow** plans to have a live holly tree full of red berries, set in a red lacquered basket. "I'm going to plant it afterward," he says. • For a centerpiece, **Robert K. Lewis** likes a pyramid of glass plates with lemons and strips of citrus zest for decoration. On the tree he'll hang kumquats studded with cloves—lightweight pomanders. ▪ **Susan Zises**'s holiday trick is to set bundles of cinnamon sticks in a pinecone basket in the bathroom. "After a shower, the scent is wonderful," she says.►

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The Tiger Swallowtail

by Ian D. Loe

A distinguished artist creates a butterfly sculpture of rare beauty.

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Sculpture shown smaller than actual size of approximately 3½" wide by 6¾" deep by 3¼" high.

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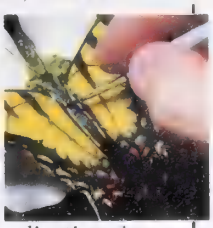
Butterflies . . . children of the rainbow . . . are, without a doubt, the most beautiful and most graceful of all living creatures. And of all the different kinds of butterflies that roam the world, none is more extravagantly lovely than the Tiger Swallowtail.

Now, the beauty and the charm of this enchancing butterfly have been captured in a spectacular new and original work of art, executed in a medium that is greatly treasured by collectors—fine, hand-painted porcelain.

This is the work of Ian D. Loe, an artist whose outstanding paintings and drawings of butterflies have won him an international reputation. Loe has portrayed the Tiger Swallowtail, the most familiar of all American butterflies, in a natural setting—resting gracefully upon a sprig of dogwood. The saffron yellow of its wings, with their black velvety stripes, hints of blue, and scalloped crescents of yellow and orange . . . the delicate antennae . . . even the eyes, so tiny yet so bright . . . all are depicted with precise realism, in authentic natural color.

The Tiger Swallowtail will be sculptured *life-size* in this delightful work of art, and will be produced exclusively for Franklin Porcelain. And this beautiful imported sculpture will be issued at the very modest price of $120—which may itself be paid in three convenient monthly installments.

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Here is a work that will provide a fascinating focal point of beauty for your home. And will become a treasured heirloom in your family, to be passed along with pride for generations. To reserve it, please be sure that your Reservation Application is postmarked by December 31, 1982.

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HB LOOKOUT

To Collect: Cookie Cutters

For the Pennsylvania Dutch, who introduced cookie cutters to America, cookie-making was an art form. A hand with a heart in it, a wheelbarrow, a turtle—such designs, crafted out of precious scraps of tin, were a housewife's signature. Today, many of these antique cutters are collectors' favorites. **Here's what to look for:** Age isn't as much a factor as originality, says Sue Cunningham, an antiques dealer in Denver, Pa., who has a cookie-cutter collection numbering 500. Backed cutters, such as the ones shown here, are more valuable than open, backless ones. Handles or even broken handles don't affect value. The darkness of the metal doesn't necessarily indicate age. What does is a worn outline of the cookie cutter's shape on the tin back, a result of the pressure exerted by generations of bakers. Designs accessible to beginners (generally $15 to $25): swans, horses, hearts, and deer. Rarer designs ($25 to $50): eagles, elephants, birds with more intricate detailing. Still rarer (up to $200 or even $500): men on horseback, hands with hearts inside or beside the hand, houses, scissors, pretzels. **If you're looking for new, equally imaginative cutters** (collectibles of the future, perhaps), search no more. The mother-and-daughter team of Lee Brown and Jennifer Evans handcrafts over 400 different designs—including cutters for each of the 12 days of Christmas, a 16-inch Chinese dragon, unicorns, dinosaurs, castles and beloved storybook and mythological figures. What's more, they'll custom-bend a cutter to your specifications. Just send an actual-sized silhouette of the design you'd like to Benders, PO Box 1771, Santa Anna, CA 92702. Cutters range from $2.75 to $20 (minimum order, $25); catalog, $3.



Before Yosemite: Forgotten Ansel Adams Photos

In 1933, young, unknown Ansel Adams took the train from San Francisco to New York to show his prints to Alfred Stieglitz, the legendary photographer. Stieglitz pronounced them some of "the finest prints he had ever seen" and three years later offered Adams a one-man show at his important gallery, An American Place. The show was a tremendous turning point for Adams, but its prints were forgotten in the wake of his later famous landscapes—until Andrea Gray, Adams's assistant, decided to track them down. Four years later, her re-creation of the 1936 exhibit will be shown at the Seattle Art Museum from December 16 to January 30 with intimate images such as "Snow" *(right)*. "Stieglitz saw some of Adams's heroic landscapes but he never showed them," says Ms. Gray. "These early prints rang truer." The exhibit travels to Houston, Chicago and Washington, D.C.; a book of its prints is $16 ppd. from the Center for Creative Photography, Univ. of Arizona, Tucson, AZ 85719.■



—CLAIRE WHITCOMB

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Ivory and bone chessmen and barrel c. 1800 English - Philip W. Pfeifer Antiques

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GUEST SPEAKER

"We've told our boys that Santa exists—in the hearts of all who believe in the Christmas spirit"

Interior designer Carleton Varney and his wife, textile designer Suzanne Varney, spend Christmas at their farm with their two sons. Here they describe the way they celebrate their holiday. Mr. Varney's book Down Home *(Bobbs-Merrill) was published last spring; Mrs. Varney runs Carleton V, their wallcovering and fabrics house.*



CARLETON AND SUZANNE VARNEY

Christmas means lots of things to our family. It especially means the pleasure we take in all the memories of Christmases we've spent together. Each Christmas becomes both a celebration of all those that have gone before and of the one we're enjoying now. The holiday also happens to be our wedding anniversary, which adds a romantic note to it all.

Our country home is a tree farm, and from our own forest we and the boys, Nicholas and Sebastian, select our tree a few days before Christmas. That day begins our traditional family rituals of cutting the tree, bringing in from the barn the dusty boxes filled with ornaments we've collected through the years, poring through them all, identifying each one with the boys, whose memories, you may be assured, are more exacting than ours. We spend that evening together trimming the tree, though hanging the ornaments is pretty much left up to them.

Some people celebrate Christmas in a way that breaks with tradition—with trees decorated in the latest colors, gray with lilac and plum-colored grosgrain ribbon bows. Others like stark, barren trees. We believe Christmas should be celebrated to please individuals just as houses should be decorated that way—as personal expressions. For us, that means putting special emphasis on the good things from the past. We can recall some 15 trees in our married life, and no two have ever been the same in form or decoration. Similar, certainly, but not at all the same.

Christmas Eve we have a buffet for the family and the few friends we've invited to share Christmas with us as houseguests. This year will be different from all the others, as we've recently added on to our 1790s house. The result doubles the amount of space we have to move around in—which brings up the aspect of intimacy, something we feel is very important at Christmas. We've practically lived on top of each other in the original rooms of the house, a situation that made us all aware of one another's needs and feelings. Now that we're going to be more spread out, we're determined not to lose the closeness that the small physical spaces made a warm and enduring part of our family experience.

Closeness also means bringing the generations together. We might point out how much the boys enjoy the interaction between themselves and the grownups. That interest and participation come from their knowing that we consider their contributions important. They've told us, for example, that there is no Santa. And we've told them that we believe there is, that Santa exists and can be seen in the hearts of all who believe in the spirit of Christmas.

We believe that Christmas and its traditional celebration affirm what we already know, what is familiar. Whether it's homemade cookies that Nicholas and Sebastian have baked themselves, or deciding who gets to bring in the firewood or select the carols we'll sing, our family's Christmas holiday recalls the joys of the year—those that have been and those that will come.

To all the readers of House Beautiful and to all our friends we say, "Merry Christmas."■



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11 I certify that the statements made by me above are correct and complete.

(Signed) D. Claeys Bahrenburg

BOOKS TO GIVE PLEASURE

By PHYLLIS C. ROBINSON

"What is the use of a book," thought Lewis Carroll's Alice, "without pictures or conversations?" The books suggested here as holiday gifts contain both talk and pictures in abundance. Alice would be delighted to receive any one of them and so would the Red Queen, the March Hare, the Cook or anybody else on your list this year.

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Stewart, Tabori & Chang
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Walt Whitman would have approved of this smiling portrait of America. From its handsome red, white and blue cover to its final unabashed "Amen," the book sings America's praises. In this case, however, the songs are composed principally of photographs, the words by E. L. Doctorow providing what he calls "antiphonal responses" to the pictures. The full-page, boldly colored photographs are on the same giant scale as the country they celebrate, and the mood throughout is blatantly patriotic. Pictured in all their diversity are Americans at work and at play, engaging in a wide assortment of pursuits. It must be said that men greatly outnumber women, but there are lots and lots of children. Clowns cavort, cowboys ride the range, and migrant workers pick chrysanthemums in California. There's the trading room of a Wall Street brokerage house and a pool room in Americus, Ga. Mickey Rooney sits atop a huge float at a Thanksgiving Day parade; children are costumed for Halloween; and a very uncostumed actress lounges in her Broadway dressing room. The land itself has never looked more glorious. An Indian village turns out to be the set for *Little Big Man,* but there's nothing phony about the female moose on Lazy Tom Pond in Maine or the Alaskan grizzly bear. The pictures show a proudly self-confident America; the text by Doctorow is cautionary. He would hold us to the faith that made the country not only great in size and might, but great in heart and spirit also. And he fears we may be losing our historic sense of purpose. Unfortunately, Doctorow's message is marred by some pretentious writing, but he is a man of passionate conviction who bears listening to. A splendid book for the entire family to give and to receive. *(A special edition is available autographed by Suares and Doctorow, $100; limited edition of 500.)*

GREAT MAGAZINE COVERS OF THE WORLD
Patricia Frantz Kery
Abbeville Press, $65

Remember the short-lived *Flair* of the '50s, the magazine with the hole in the cover? Fleur Cowles's innovative cut-out cover is not reproduced—perhaps author Patricia Kery doesn't think it's art—but it must be one of the only publications omitted from this comprehensive pictorial history of the illustrated magazine. The text is interesting and informative, but the real story is in the pictures, almost 600 of them, in full-color, glossy and gorgeously presented. Who says you can't tell a magazine by its cover! Twenty countries and over a century and a half of publishing history are represented in this compendium, reflecting changing trends in art as well as in lifestyle. In the late 19th and early 20th centuries, Art Nouveau was all the rage and flourished in the German *Jugend* and the Spanish *Blanco y Negro.* Later, magazines used artists like Miró, Lautrec, Léger and Chagall as illustrators and still later, the great fashion photographers—Avedon, Parker and Lieberman. Sentimental, sophisticated, even scandalous, there's a cover appealing to every taste. Three House Beautiful covers are included, my favorite being a decorative drawing of a tender spring garden by Mark Russell for the March 1926 issue. Of course there's homespun Norman Rockwell

(Continued on page 46)



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BOOKS TO GIVE

Continued from page 44

and that classic cartoonist of the roaring '20s, John Held, Jr. The Gibson Girl and the Howard Chandler Christy Girl are both there. But there are also Marilyn Monroe on the American *Eros* and the French *Photo* and a sinuous Rita Hayworth in a George Petty drawing for *Time;* babies on *Good Housekeeping;* and a puppy on the *Saturday Evening Post.* As for magazines, there's everything from *Ally Sloper's Half Holiday* (British) to *Zoom* (French). The treat is to turn the pages and find them for yourself and start remembering.

GARDENS OF A GOLDEN AFTERNOON: The Story of a Partnership: Edward Lutyens & Gertrude Jekyll
Jane Brown
Van Nostrand Reinhold Company, $29.95

"Show me your spaces and I will tell you what plants to get for them," Gertrude Jekyll used to tell the gilded gentry for whom she and her partner, the architect Edward Lutyens, created country homes and gardens of astonishing beauty and variety. An unlikely couple, as Brown notes in her charming short biographies of the partners, nevertheless they worked well together, and between them they raised the English garden to a high art, gloriously captured in photographs, sketches, drawings and planting plans. The time was that last gasp of the British Empire we call the Edwardian Age. Space was plentiful, life was leisurely, and the afternoons were golden. To have a Lutyens house and a Jekyll garden was the dream of the British gentleman, and the partnership attracted clients with wealth and taste and the freedom to indulge their most fanciful desires. Some of that golden light bathes this book. Gardeners will find much to delight, but so will readers looking for an escape from the strains of modern living. Here is a chance to return for a few hours to a vanished world of beauty and civility.

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Amy Zaffarano Rowland
Rodale Press, Inc.
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(Continued on page 48)



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BOOKS TO GIVE

Continued from page 46

East, permitting women to view the passing parade while remaining safely hidden from the crowd. Scandinavian windows that shrink in size and huddle together on the sunny side of the house. Windows designed for every need and for every change of climate. Doors reflecting different cultures and different temperaments. Doors that beckon and doors that guard the private world. Two-hundred handcrafted doors and windows are described and illustrated, and we are taken into the studios of a dozen gifted artists who talk about their work. The book is both a history for everyone and a handbook for the courageous individual who seriously wants to construct his or her own door or window. Rowland discusses materials—wood, glass, metal—and provides detailed instructions suggesting that even the most complicated design may be copied. Not for the amateur, except to browse with wonder, but a challenge to the ambitious.

AS THEY WERE
M. F. K. Fisher
Alfred A. Knopf, $13.95

It is 1937, and M. F. K. Fisher is traveling alone in France. The famous restaurant in northern Burgundy is deserted in the off-season, and the author finds herself alone in the dining room, save for a somnolent, indifferent cat. "I was really very hungry," she writes, in her forthright way. And so begins the strange episode of the sublime lunch and the mad waitress with the "odd pale voluptuous mouth." The 20 pieces in this book, written over a period of 50 years or so, are all drawn out of memories, of meals eaten, people met, places long since left behind. Many are about travel and about living abroad, but the dominant topic is food, and nobody describes a dish with quite as much seriousness and relish as Ms. Fisher. Pâtés have an "exciting faint decadent flavor." The radishes of Aix are "fresh and delicate as dewdrops"; the cherries are "crisp as new almonds." She remembers the impatient, gnawing hunger of a child, and she imagines her own daughter's first visit to a restaurant to "begin the long nibbling through the invisible tunnel of the world."

(Continued on page 131)

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One of the common rooms at The Butternut Inn at Glastonbury, Conn., *(above)*. The 1721 farmhouse is host to gracious, small guest rooms exquisitely furnished with antiques of the period. Architect Edward Tuckerman Potter designed Mark Twain's house in 1874, *(below)*. The three-story house is characterized by its layered roofs, gaily colored tiles, gables and veranda. In fact, the house subtly suggests a steamboat.

Christmas in Connecticut–The reality is even better than the dream

By PATRICIA BROOKS

Long before I moved to the state, the idea of "Christmas in Connecticut" evoked for me wonderfully old-fashioned images of rambling clapboard farmhouses and comfortable country inns with crackling fires in welcoming hearths and the scent of pine and wood smoke. Christmas Eve caroling on Currier-and-Ives village greens and candlelight services in prim trim-steepled churches complete the picture.

The reality, I discovered, is even better. A visitor to the Connecticut River area that stretches 35 miles or so southeast from Hartford to Old Lyme will find a veritable Christmas pudding of surprises: sophisticated restaurants in country settings, a clutch of first-rate handcraft centers, historic houses, quality theater and one of the most remarkable of America's 19th-century homes, the Mark Twain house in Hartford. In short, a stimulating collage of the venerable old and exciting new.

Patricia Brooks is a free-lance writer recently from Connecticut. She reports on inns and restaurants throughout the state for The New York Times.

WHERE TO STAY

Since one can meander so easily back and forth across the Connecticut River and distances are so short, I would recommend establishing a base for your explorations at one of the area's inviting inns, then make daily expeditions from there.

The Old Lyme Inn, in the one-time summer colony for artists in Old Lyme, was built in 1850 as part of a working farm. The white clapboard Empire building was turned into an antiques-furnished inn in 1976. Whether you stay there or not, the excellent dining room, with its French nouvelle cuisine-accented menu, should be a mandatory stop



sometime during your visit. You might try the roasted game hen with chestnut-prune dressing.

Most historic of the inns is the Griswold in Essex, one of the prettiest waterfront villages in New England. The "Gris," as it is affectionately called, was already venerable when the British commandeered it for their officers after they captured the village during the War of 1812. "Long on charm, but short on

(Continued on page 54)


"So many worlds, so much to do,
So little done, such things to be."
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Continued from page 52

plumbing," was the way one officer described it. The charm is still there. The plumbing, fortunately, has been modernized.

Up the river at East Haddam is a new inn, Bishop's Gate, located in an 1817 frame house built as a parsonage. Furnished with a mix of American antiques and Oriental accoutrements, the rooms are favorites with the theater people appearing at the Goodspeed Opera House nearby.

My special favorite is Butternut Farm in Glastonbury, five miles south of Hartford. What makes this 1721 farmhouse special is not just its smallness (only four rooms), but the care with which owner Donald Reid, a dedicated antiques buff, has furnished it. The prize guest room has a fishnet canopy over a pencil-post cherry four-poster bed, a fine six-drawer cherry chest, a 1790 wing-back chair and the original pumpkin-pine wide floorboards. Notice, as you wander through the house, Reid's pet possession, a cherry highboy in the main parlor, with a scalloped center and transitional Queen Anne-to-Chippendale legs.

Butternut Farm serves only breakfast, but the tall glass of fresh-squeezed orange juice, hot muffins, homemade pear, peach or apple jam and freshly brewed tea or coffee, served on English Adams ironstone with family silver and a silver teapot, give one considerable momentum for a long day of sightseeing.

WHAT'S TO SEE

First stop should be the Mark Twain house, where the author and his family lived for 20 years (from 1871 to 1891). Twain (or Clemens) built the large three-story brick house in what has come to be called "steamboat- Gothic" style on a 100-acre wooded tract known as Nook Farm. Actor William Gillette's father bought the tract and sold parcels to writers and other professionals. At the time Nook Farm was *the* address for literary and social Hartford. Today, the city has nibbled away at the woods, and the Twain house and the Harriet Beecher Stowe house nearby are all that remain.

But what houses they are! Twain's house evokes the man as few places of historic interest do. It helps that the guides are well versed in Twain anecdotes that bring each room to glorious life, but the rooms themselves are prime examples of a very personal eccentric Victoriana that charms today.

There are 19 rooms, 18 carved and tiled fireplaces and one unusual carved mantel extending from floor to ceiling that was brought back by Twain from Ayton Castle in Edinburgh. Twain spent $131,000 on the house—a fortune at the time, proceeds from his book *Innocents Abroad*. He hired Louis Comfort Tiffany to decorate it. Tiffany touches are easily recognized in the Easter lily glass panels at the front door and the delicate silvery stenciled wall designs.

WHERE TO EAT

You might want to lunch, northern Italian style at Gaetano's in Hartford's modern Civic Center. Various pasta and veal dishes, such as pasta Angelica or veal Imbota with fennel-flavored sausage and meaty mushrooms, are especially good. The setting is pretty too, with big glass windows overlooking the busy downtown streets.

Another choice would be to drive to Middletown, have lunch at the Town Farms Inn and then browse at The Shop, the newly opened craft shop/gallery of the Wesleyan Potters' Guild, one of the most widely respected craft centers in New England. The shop is open only Thursday through Sunday from 1 to 5 P.M., so choose your time carefully.

Lunch at the Town Farms Inn will put you in a proper mood for crafts browsing. The Town Farms was once the local poorhouse, but William Winterer, owner of the Griswold Inn, renovated the sturdy old brick building and decorated it with supreme taste. The first dining room, with soft rose-red walls, has an Indian motif, with portraits of chiefs and ethnic baskets hung by the two tiled fireplaces. The second, larger room is an elegant study in frosty blue-green, with a charming wall mural stretching from one end of the room to the other, depicting 19th-century life along the Connecticut River.

WHAT TO TAKE HOME

The crafts displayed at The Shop are very selective. The range of pottery, as you might expect from the 40-member pottery guild, runs from small objects to large casseroles by Mary Risley, Mary Sease and others

(Continued on page 56)



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Continued from page 54

to one-of-a-kind sculpture. There is also beautifully designed silver jewelry, wood objects and sculpture by John Risley, glassware, weavings and sprightly potato prints on vests, jackets and bags by Sigrid Olsen.

I was much taken with the wide selection of unusual baskets by Sylvia Campbell-Jacobs, Missy Fry, Fifi Richards and Manon Lou Christ. Especially inventive are Mickey Sequenzia's baskets made with wild grapevine, reed and colored wool. The reed is boiled and peeled before weaving, and sometimes dyed for special color and textural effects.

On East Haddam's main street you'll come to Sugar Shed Studio, where you can watch Linda Erthein weave delicate pastel shawls, stoles, bags and pert-looking caps. She raises her own sheep for the wool, which she dyes into soft colors. Next door is the Connecticut River Artisans' Cooperative, where 25 craftsmen sell an assortment of pottery, woven goods, baskets and hand-printed fabrics. Notice especially Audrey Meyer's whimsical folk art animals and Adeline Allen's baskets.

Pause in your shopping for a visit to Gillette's Castle, high on a bluff above the river. It was the fanciful creation of old-time actor Gillette in 1914, and its 24 rooms are full of inventive, somewhat theatrical effects—such as hand-carved balconies wrapped around an enormous living room and trick mirrors so Gillette could see from his bedroom who, in fact, was in the living room.

In Chester, there's a small shop, Recollections, where Sosse Baker ex-



LESTER BROOKS

Linda Erthein weaves shawls, stoles, pert-looking caps and the makings for over-the-shoulder bags at Sugar Shed Studio.

hibits her sturdy, traditional baskets, along with the modish work of Colleen Babbington—clever enamel paintings on furniture, picture frames and harpsichords.

Across the street diagonally is Restaurant du Village, a tiny eatery reminiscent of a French village inn, with dishes such as mussels in a curried cream sauce and a *poulet à la crème* in a golden sauce edged with tarragon—expertly prepared.

In addition to the Town Farms Inn and the Old Lyme Inn, I would especially recommend Fine Bouche in Centerbrook, next door to Essex. The decor is plain, but the cooking is country French and knowledgeable. The boned duck with fresh raspberries and raspberry vinegar and veal sweetbreads in Madeira are superb. The house specialty dessert—marjolaine, a sinful, crushed meringue-almond-hazelnut-and-chocolate confection—is pure heaven. In Essex try The Gull for lunch and a view of the marina. The Cooper Beech Inn in Ivoryton has a cheerful country manner and a continental menu.

I'm addicted to the convivial ambience of the Gris with its nautical motifs. Its Sunday hunt breakfast is legendary: a gargantuan buffet with finnan haddie, kippered herring, cheddar spoon bread, among many other dishes.

Built into any Connecticut River visit are discover-for-yourself surprises. They might be the special holiday festooning of the Twain house, done up just as during the Twain occupancy, or perhaps a river view in dogwood-blooming spring or during the fiery-foliaged fall. They might be the holiday craft fairs that spring up in the area, or possibly the discovery of another intriguing restaurant. But if I tell you anymore, I'll ruin your surprises.

HOW TO GET THERE

Eastern, Pilgrim, Bar Harbor and Ransome Airlines fly to Hartford from New York; Delta and Eastern from Boston; United and American from Chicago. Car rental is available at Bradley Field. A car is really the only way to hopscotch from town to town. For detailed information, write or telephone Dept. of Economic Development, "Travel," 210 Washington St., Hartford, CT 06106. From Maine through Virginia phone toll-free 1(800)243-1685; within Connecticut 1(800)842-7492; other areas (203) 566-3948.■

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WILLIAM P. STEELE

Christmas at the White House



DERRY MOORE

Wreaths of evergreens hanging at the windows; fragrant garlands of juniper, cedar, balsam and Scotch pine looped above the portraits of former presidents; a 19-foot fir tree decorated with folk art; the best choirs in the country caroling in the hall—Christmas at the White House, as planned by the First Lady and her staff, is a glorious treat of sights, sounds and scents.►

The White House



Folk Art Decorations, a Dollhouse and a Very Tall Tree



It has become a tradition at the White House to ask a well-known museum to help decorate the tall tree that always stands in the Blue Room *(opposite)*. Last year, in keeping with the theme of an old-fashioned Christmas, Mrs. Reagan asked the Museum of American Folk Art to provide the animal ornaments. Created in the folk tradition but made by contemporary craftsmen, some of the animals were inspired by Edward Hicks's painting "The Peaceable Kingdom." An addition to the White House Christmas decor was a dollhouse, which stood in the Cross Hall.■

Chosen by Marie DiManno, who manages the shop at the Museum of American Folk Art, the animal ornaments *(opposite and inset)* include painted designs on tin, soft sculpture animals and sponge-painted wooden animals.





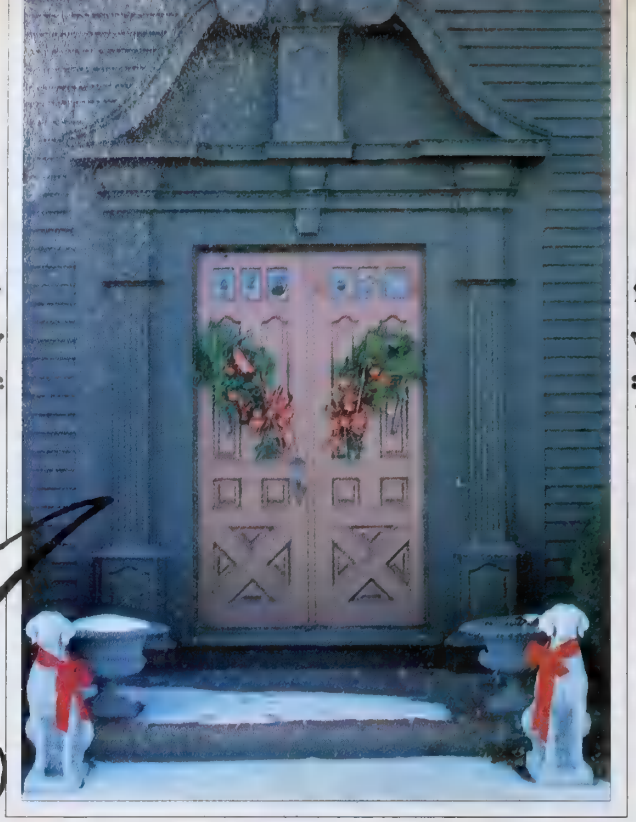


Modeled after a San Francisco mansion, the dollhouse *(above)* has a pastry shop *(see below)* and a gift shop at street level below the living spaces. The house and its furnishings were crafted by Aline Gray, a Philadelphia decorator who had never made miniature furniture before she began this project four years ago. She covered the walls with antique fabric and sewed the needlepoint rugs. The three floors—12 rooms in all—have been decorated as if for a Christmas party with a tree in the living room and elaborate desserts in the dining room. Thirty tiny people enjoy the festivities and two cooks are at work in the kitchen.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





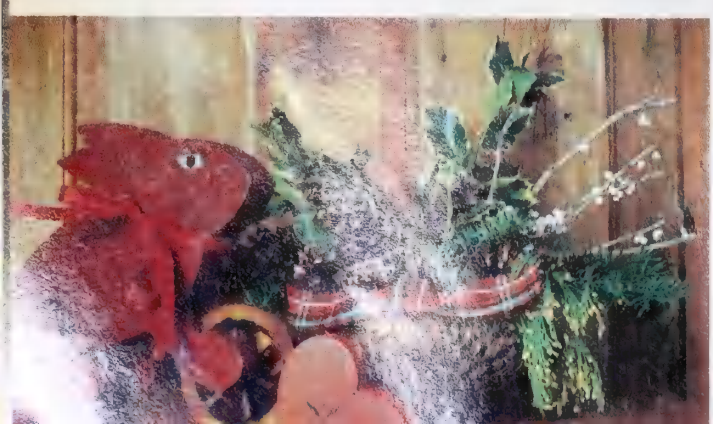


A Kansas City Family Celebrates Time-honored Traditions

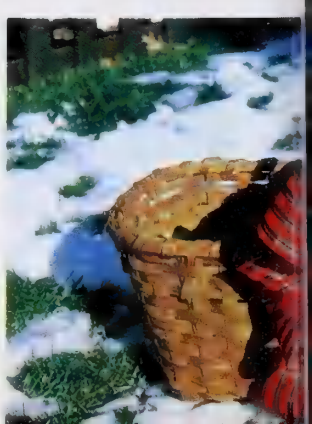
The Wagners may have been born and bred on the prairie, but in their heart of hearts, they're pure New Englanders—particularly at Christmastime. Then, their Missouri farmhouse, a reproduction of the 1720 Jonathan Ashley house (now a museum) in Deerfield, Mass., glows with all the magic of a colonial storybook. Following Yankee tradition, the front door is decked with greens tied to toboggan runners (bayberry is sent by East Coast friends); the living room is filled with antique rocking horses and a sleigh full of toy bears, moved from their permanent spot by the fire. "At Christmas, we simply regroup the things we love," laughs Donna Wagner, who keeps the toys and antique Santas out year-round. The tree is decorated with new folk art, all handmade through the years for the Wagners' shop. "I let the girls pick out an ornament a year and write their names and the date on it so they'll have memories of all their Christmases past," she says. ►

Above: Beribboned dogs guard the reproduction Connecticut Valley door to the Wagners' farmhouse. *Right:* The paneled living room has beams saved from dismantled colonial houses. *Below, left to right:* A new folk art rabbit and heart made with old wood, an angelic transformation of a piece of old quilting, complete with a hand-painted face and lambswool braids; the Wagners' Hungarian sheep dog pups get their first taste of snowy winter; by the fireplace, animal stockings knitted by a friend for the family's cats and dogs; an outing for toy bears in two tiny sleighs and an antique skating chair *(rear)*.

LILO RAYMOND













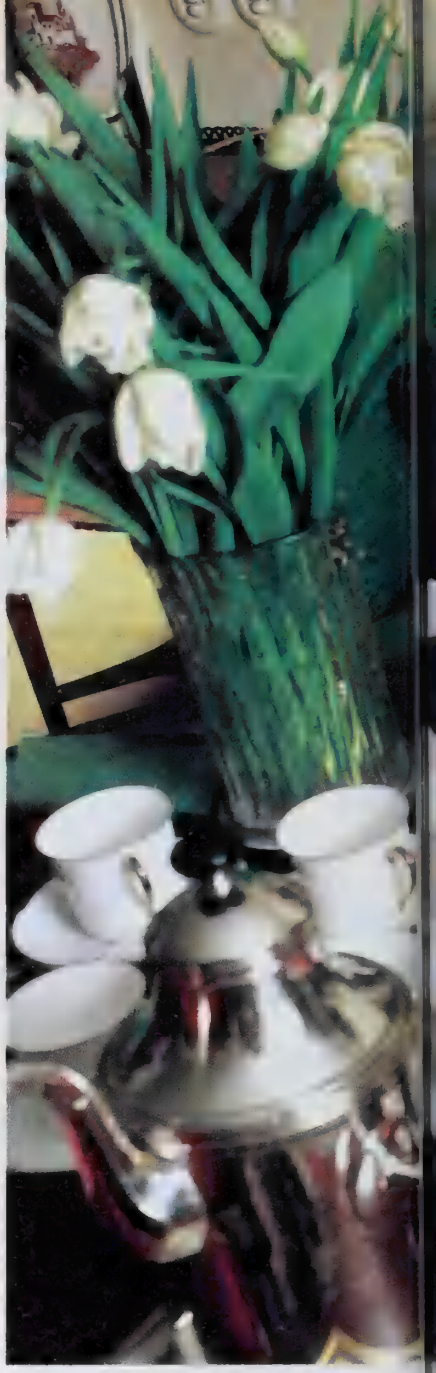



Fireside Breakfast
Before the Gifts
Are Opened



Away from the tree, the Wagners enjoy Christmas breakfast at this quilt-covered table in the keeping room. Chandelier greens are fireproof silk; cookies are bread dough, made with antique cutters. Beside the lamp is a Father Christmas whirligig that's displayed year-round as is the family pewterware. "I don't believe in saving things for Christmas," says Mrs. Wagner.■ *Editor* TRICIA FOLEY





Sweden's Magical Santa Lucia Customs Delight the Young and Young at Heart

In Sweden, Christmas is celebrated much the way we know it—with Father Christmas and stockings full of gifts—but preceding it is a special folk holiday: Santa Lucia's Day, a delight for youngsters. It takes place December 13, the darkest day of Sweden's dark December. The children awaken very early, don long white gowns and star-decorated hats (for boys) or lingonberry wreaths (for girls) and, carrying candles, creep into their parents' bedroom to deliver a surprise breakfast of sweet saffron buns. This ritual is often repeated that same morning at the homes of grandparents. Later at school the children enjoy still another Santa Lucia celebration, as one girl, the fairest of the class, is crowned queen. She wears the traditional wreath of candles in her hair, symbol of the light so important to Swedish Christmas.■ *Editor* TRICIA FOLEY







Sweden's Christmas observance focuses on a huge smorgasbord December 24—and everything, from the ham to the herring dishes, meatballs, breads and pâté, is prepared ahead *(above)*. The children's task: cookie baking *(left)*. Christmas dinner's finale is the arrival of Father Christmas bearing gifts. Afterward everyone dances around the tree and through the house, then enjoys coffee and marzipan cake, here decorated like a present complete with marzipan yarn *(top)*. For recipe, please turn to page 132.





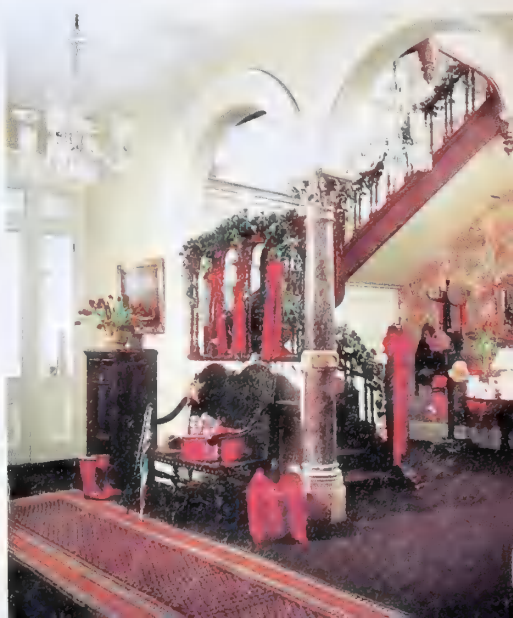


MICHAEL DUNNE

A Merry Time in England

Christmas at Tessa Kennedy's house in Runnymede is a heady blend of overlapping traditions. Some are very English (silver coins baked into the Christmas puddings), some are truly American (sweet potatoes to go with the turkey), and some she inherited from her mother (inviting 34 relatives for Christmas dinner). Preparations begin in October when the puddings are baked, but the festivities start in mid-December when decorations are brought down from the attic.►

Above: Tessa Kennedy and her two youngest children, Dillon and Milica, trim the great tree in the hall. *Left:* A smaller tree in the living room is decorated simply, with snowflakes. *Right:* Ivy and red ribbon festoon the stairway. Tessa Kennedy lets the decorations stay until the children are back in school—another of her mother's traditions.





The Holidays in Hampshire

To his Hampshire house, rich in English history and lore, interior designer Nicky Haslam is adding his own Christmas rituals. The oldest part of the house, now the dining room, was built in the 1730s. This is where Mr. Haslam always puts his large Christmas tree and where he sets a lavish tea table for friends and neighbors on Christmas afternoon. His traditional holiday dinner is a smaller gathering on Christmas Eve.►

Above: Mr. Haslam with Tony and Serena Lee beside the ribbon-looped tree. *Below:* Ribbons deck a table laid for tea, with luscious sweets from Harrods. *Right:* In the garden room, added by the previous owner, the legendary decorator John Fowler, decorations are simple—bay trees tied with ribbon.













Christmas in bloom—holiday decorating with spring flowers

Often the best way to decorate for Christmas is to give free rein to a personal interest or passion. Felicity Wigan's Christmas trees—one shown here in her London apartment—are good examples. An avid gardener and passionate flower lover (she raises flowering plants in her country greenhouse and sells them in London), Mrs. Wigan lets her favorite blossoms and plants take over at Christmastime. Here tiny bouquets of tulips and stalks of hyacinths hang from the boughs of the tree, and baskets of flowering plants fill tables, mantel and every available corner. In her country house five more trees are decorated in just the same way.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Left: Mrs. Wigan, who is also an interior designer, uses this apartment in London as a showcase for her work and for the antiques and paintings that she sells. All the flowering plants and the flowers on the tree came from her greenhouse in the country. The Wigan children—Charlie, Patrick and Rollo—were the inspiration for what has become another family tradition. On Christmas Eve their parents give a fancy-dress party for about 50 children. *Above:* The bedroom in the apartment is decorated with an azalea pyramid, jonquils, hyacinths and verbena in a basket.

CHRISTMAS PRESENCE

By Anatole Broyard

Though we received regular presents like other children, my two sisters and I always looked forward to another, much more precious gift each Christmas: the gift of responsive parents and of typical family life. Like Santa Claus, my mother and father could be counted on to appear in the full panoply of parenthood only once a year. It was as if they, too, came down the chimney in the living room fireplace and brought with them an enormous bag of attention, affection and emotion.

I don't mean to imply that they were physically absent or divorced during the rest of the year, nothing like that. It's just that they were not—or at least not in our opinion—what we called real parents. Though my mother cooked, kept house and took care of our clothes and my father went to work every morning and carved the roast or chicken on Sundays, they did these things in what seemed to us to be an absent-minded manner. They struck us as people who were always thinking of something else.

They had been born and bred in the French Quarter of New Orleans, and when we moved to Brooklyn they began to behave as if they were surprised or embarrassed to find themselves in the wrong place, as if they'd got off the train at some other destination than the one they'd aimed at and didn't know what to do about it. It seemed to my older sister and me that they regarded New York as a cold and puzzling city and that they lived there in a tentative, provisional way. In New York we heard for the first time of buying on the installment plan, and we felt that we were living on the installment plan.

My mother no longer sang all day in the kitchen, and my father only rarely told the kind of anecdotes for which he had been known and admired. In those days we had not yet heard the expression "displaced persons," but that's what my parents were. My father, who'd been a popular and sociable man in New Orleans, was a silent and solitary figure in New York, and in moving from a house of her own to an apartment, my mother, too, had diminished.

But they rose to Christmas, even in this foreign "country." Christmas was the same everywhere, and on this one day they knew what to do. They came back to life like people recovering from a long illness. My mother sang again, and my father's anecdotes flowed. Packages appeared in their closets and under the bed in their room, and my sister and I felt as if these packages contained the paraphernalia of the life we'd left behind us.

One particular Christmas when I got my first bicycle and my older sister was given a doll carriage, these objects stood covered by sheets for two weeks, to preserve the illusion of surprise, in a corner of the living room. Though we knew what was under the sheets, my sister and I pretended that it was our real parents, the ones we used to know, hiding under there and waiting until Christmas to come out.

While he seemed absent most of the year, my father became almost startlingly present on Christmas. His smile was enormous, his laughter deafening, his eyes saw everything. My mother embraced us with her busyness—cooking turkey, baking a pie and decorating the tree. When we unwrapped our presents, we felt that we were unwrapping our parents too. We carefully untied the ribbons to avoid tearing the paper, as if we understood that we had to wrap up our mother and father again until next year.

The Christmas tree was our family tree, covered with the ornaments of our history and our relatedness. My older sister told me that we all ought to lie down under it with little cards reading Mother, Father, Son and Daughter. Our younger sister could be put in a stocking by the mantelpiece.

I have a family of my own now, a teenaged boy and girl, and each year I'm amazed at how seriously they take Christmas. All their sophistication, their hipness, their startling modernity falls away, and they become children again. They emerge as my son and daughter, just as my parents used to emerge at Christmas as my mother and father. It's as if my life did a complete about-face.

My children's eyes light up and their faces take on an innocence I thought they'd lost forever. After opening their presents, they grab and kiss their mother and me just as unreservedly as they did 10 years ago. My wife believes in Christmas just as much as they do. In fact, she's the champion believer in our family. You might say that she believes in believing.

I sensed this quality about her the moment we met, and it's one of the reasons I married her. The first time I went to her house, she showed me a picture that made up my mind for me. She was five years old, and she wore a white ribbon in her blond hair. It was Sunday, and she was holding a bunch of flowers she had just picked. The thing that struck me was how happy and how serious she was about her bouquet.



That's what I need, I said to myself—someone who knows how to be happy and serious about little ceremonies. What was this life anyway but a series of ceremonies? If I could settle down with someone who would, among other things, bring seriousness and concentration to ritual occasions, I had a fair chance of being happy myself.

She hasn't quite converted me yet, though, and in the face of all this innocent annual joy I still tend to sit back and watch, too haunted by the memory of my own childhood Christmases to feel altogether at ease. I'm afraid I'm one of those unfortunate modern parents whose overdeveloped sense of irony inhibits occasions like this one. I keep telling myself that Christmas is designed to be a holiday from irony as well as from everything else, but old habits die hard and I can feel the guardedness of the smile on my face. It's like wearing braces, or like having a sprain in my facial muscles.

If I succeed in smiling openly, I start worrying about whether I'm a Christmas parent, a father for special occasions, as my father was. He was dislocated by moving from one place to another, from the intimacy and immediacy of the French Quarter to an abstract and anonymous city, and I've been dislocated by moving from one kind of time to another, from an age of believing to one with a habit of ambiguity. I've lived through so many Christmases that I wonder whether I haven't used up the feeling they call for, the optimism they represent.

"Don't be so literary," says my wife. "You are a character in a family, not a novel."

"Do you really think," I ask her, "that the children believe in Christmas, or are they just putting us on? After all, what are a few presents more or less in this age of affluence?"

"Affluence has nothing to do with it," my wife says, pulling over my head a sweater she's been knitting all year. "There's no such thing as an affluence of love or family spirit."

I suppose she's right. No matter how much or how little money we have, or how sophisticated or innocent we are, most of us still look forward at Christmas to the giving and receiving of the self. We celebrate Christmas as a time of faith—not necessarily in God, but in *something,* in occasions, perhaps, or renewals, in demonstrations. Like Santa Claus coming down the chimney, we come out of the closet as ourselves.■

Anatole Broyard is a daily book critic and feature columnist for *The New York Times.*

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NATURAL SPLENDORS

Taken straight from fields and woods, the Christmas decorations shown here need no tinsel, red ribbon or shiny balls. The beauty of shape, color and texture stands alone: the appealing curves of grapevines; the luscious colors of citrus fruit, apples, rose hips; the texture of evergreens. Inspired by these ideas, take a fresh look at your own trees, garden and green grocer's display for holiday decorations.►





Above: Fill a wooden bowl with apples, each one hollowed out to hold a candle. Not only are the apples a wonderful Christmas red, but they also catch dripping wax.



Top left: To decorate a hall or foyer, try a trio of baskets filled with pinecones—some sprayed red, some gold. By Robert Rufino for Bendel's.

Left: The glowing red of rose hips, threaded into a 7-inch round wire frame, would brighten any corner in your house.





Far left: If your children save birds' nests, nestle them in the branches of the Christmas tree, and add gilded eggshells for a whimsical touch.

Left: To add Christmas spirit to a porch or any rustic area, put festive red berries in a cluster of baskets. Twig chairs from Captain Jefferds Inn.

ENTER: JAMES LEVIN; TOP RIGHT: LILO RAYMOND; BOTTOM LEFT: WILLIAM P. STEELE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Above: Fill a large woven-grapevine basket with lady apples, tangerines and nuts for a decorative as well as hospitable touch.



Above: A garland of princess pine plus lady apples at the base of the narcissus give a Christmas touch to a mantel where owner Marjorie Reed created the "beginnings of spring at Christmas."



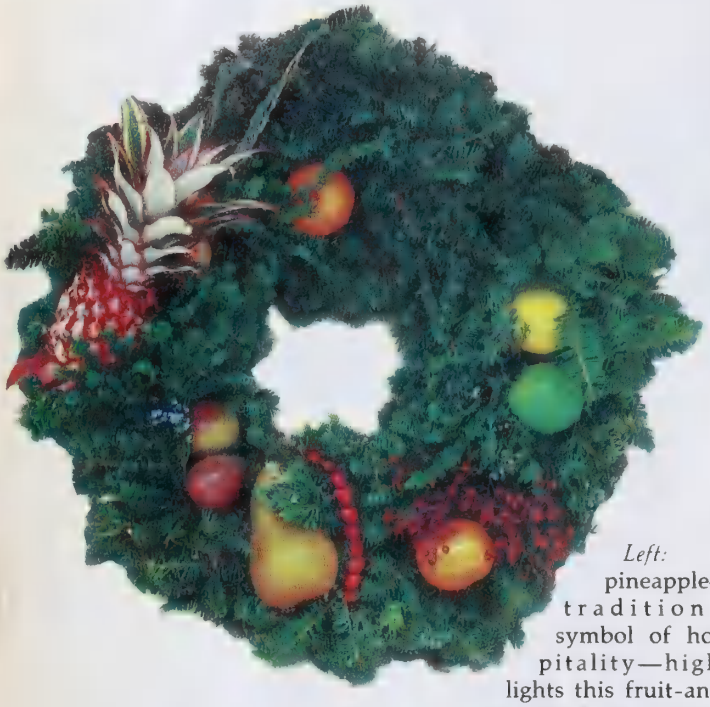
Above: The simplicity of grapevines lends itself well to many kinds of accents. Here a large wreath is studded with tangerines, lady apples, pears, pinecones, a lemon, meringue mushrooms and sprays of pine.

Right: A live tree with tiny white lights greets guests brightly on a porch (two could flank a front door). Here the root ball is covered with moss so that the tree can be replanted in the spring. Bendel's.

TOP LEFT, WILLIAM P. STEELE. TOP RIGHT AND BOTTOM RIGHT, JAMES LEVIN. BOTTOM LEFT, RANDY O'ROURKE

MAKING CHRISTMAS BEAUTIFUL

Fresh, colorful accents—a pineapple, strings of rosebuds and cranberries, paper-strip ornaments, juniper berries—punctuate traditional wreaths, garlands and a tree



Left: A pineapple—traditional symbol of hospitality—highlights this fruit-and-berry-studded wreath.



Above: Garlands of pine frame the blue-painted doors and pinecones accent the wreaths when the Yellow Monkey Antiques store dresses up for Christmas.





Left: For a door decoration guaranteed not to last until next year, tie wrapped hard candies to a pine wreath, then cut one off for each visitor. Hang scissors on a long string.



Left and far left: A tree decorated with one kind of simple ornament is an exciting visual change from the usual. Here strips of colored rice paper are threaded on yarn. Long strips will droop; short ones will stand out stiffly.

TOP THREE PHOTOS FRANK KOLLEGGY, BOTTOM PHOTOS JAMES LEVIN



Left: A charming indoor wreath to reflect country decor—large and small plastic-foam balls wrapped in inexpensive cotton print are tied to the greenery with wisps of baby's breath tucked in. The fabric bow is sprayed with starch for crispness. Designed by Margot Hotchkiss.



A fat braid of yarn backed with pine was made for a wreath contest in Philadelphia's Society Hill.



Strings of cranberries, primitive wooden angels, pine boughs and a basket adorn a blue-painted country piece. From the American Country Store.



Dried rosebuds strung like popcorn and pink ribbons create a delicate-looking wreath.



Stick a mixture of berries and dried flowers (whatever you can find) into a plain pine wreath.



Right: The rich color of juniper berries is a perfect partner for the deep green of pine. Pine boughs on top of the armoire are wrapped with tiny white lights. Designed by Barbara Brooks.



A gingerbread man made by children is the focus of another Society Hill wreath. ■

TOP LEFT, MIDDLE PHOTOS ON RIGHT, BOTTOM LEFT: FRANK KOLLEGGY; TOP RIGHT, BOTTOM RIGHT: FRANK PELLEGRINI

FOR MORE DETAILS, SEE PRODUCT INFORMATION

HANDMADE FOR THE HOLIDAYS

The fertile imaginations and busy hands of the Meier family—Holly, Steven and daughter Cailen—are occupied (at least partially) with Christmas all year-round. "Whatever project we happen to be involved with," Holly notes, "whether it's spinning, knitting, dipping candles, drying herbs or putting up jams, jellies and pickles, some of the 'produce' is set aside for the holidays. The tradition of making gifts is what Christmas is all about for us." Another creative expression is the Christmas tree. "We usually have at least three," says Holly. Here a herb-adorned tree graces the keeping room; not shown are the living room tree, dotted with antique ornaments, and the upstairs tree, a child's delight, strung with popcorn and ripe cranberries.■

Editor MARY EMMERLING



The "angel" topping this tree is from the Meiers' collection of antique sheep. Gift wraps in elegant pastel shades complement natural ornaments.

ABUNDANCE

Clusters of dried flowers and herbs (silver artemisia dries to an almost snow white) are graceful adornments *(below)*. The candles are for show, not lighting.

WARMTH

The stocking-bedecked hearth *(above)* is a festive focal point for the family with traditional colonial furniture, fruit still lifes and a heart-shaped thyme wreath.

SHARING

Holly crafted this wreath of seeds, nuts, suet and bundles of peanut butter dipped in thistle seed *(below)* to hang outside—a special gift for the birds that don't migrate.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





MICHAEL SKOTT

Have a Party in the Kitchen

"Christmas is a time of abundance and richness. Anything used abundantly makes wonderful decorations," says florist Jim Goslee, who chose wreaths and garlands of pine in generous swirls to decorate the New York City kitchen of caterer Donald Bruce White for a Christmas party.

The kitchen's traditional tone inspired Mr. Goslee to outline the chimney with pine and hang garlands on the wall under the windows. "In the 18th century, garlands were used to outline everything."

Garlands of pine also adorn the mantel, and pine wreaths frame shiny bowls and molds from Mr. White's extensive copper collection. "The gleam of copper is so festive anyway, and when turned around the bowls look like Christmas balls," says Mr. Goslee, who tries whenever he can to decorate with an owner's collection, whatever it may be.■

Editor BEVERLY McGUIRE

"Tinsel would have been all wrong here," says Mr. Goslee, who feels it is important to decorate with what is appropriate to the room and the occasion. He uses what was already in this kitchen, plus greenery and edible things—sprays of wheat, stalks of brussels sprouts, green apples and strings of garlic.

HANDY O'BRIGHT



The Most Festive Holiday Tables

A dressed-to-the-nines tree is but the first step in festive decorating—as exemplified by "The Elegant Celebration of Christmas," which is an annual fund raiser in San Francisco. The event, established to benefit the American Conservatory Theater, features holiday table settings in magnificent Yuletide rooms. Here, from last year's presentation, are three colorful and inviting table scenes.■

Editor BEVERLY McGUIRE



FOR MORE DETAILS, SEE PRODUCT INFORMATION

ELYSE LEWIN

"Christmas in Napa" *(left)*, designed by Bob Bell of The Greenery for Mr. and Mrs. Everts Moulton, is a floral wonderland of violet nosegays and narcissus with Flora Danica dishes and cachepots from Royal Copenhagen. The setting: two fir trees flanking a magnolia-leaf wreath. Old-World lace napery complements antique chairs from Therien & Co.

A country French feeling—rustic and outdoorsy—is the essence of "Christmas Eve on the Terrace" *(below left)*, designed for O. J. Simpson by Myra Matas of Country Elegance Antiques—the source for the delicately patterned Oulivado fabric for place mats and cushions, 19th-century chairs, Limoges china and copper service plates. The centerpiece is growing narcissus bulbs surrounded by fresh apples.



Bold and bountiful, "Forestry Christmas Retreat" *(opposite)*, designed for Pat Montadon by Michael Anthony, is grand in scale: huge checks, magnums of wine, giant goblets and coffee cups, gallon jars of fruit and towering brass candlesticks from the Rockefeller Collection. Table accessories from Anthony's shop; chairs, John Doughty Antiques.





Heirloom Ornaments You Can Sew for Your Tree

Pin balls from a Victorian sewing basket (round and ornamented like a Fabergé egg or patchworked [illegible] pentagons), a crocheted and tasseled "sweets" bag (the perfect size for [illegible]), a pillowy and bowed baby ball, a sock jester—these touches of the past [illegible] can be re-created by you to add one-of-a-kind magic *(right)* to a very [illegible] Christmas tree. But instead of painstaking beading and ornamental stitchery, [illegible] ornaments take advantage of ready-made strands of beads, trimmings and [illegible]—as well as bits and pieces from your sewing box. ►

page 124 for instructions

FOR MORE DETAILED SEE PRODUCT INFORMATION



FABRICS AND WALLPAPER INSPIRED BY AMERICAN CRAFTS IN THE METROPOLITAN MUSEUM OF ART

Stars from quilts, stripes from slipware—motifs from the New American Wing collection salute our country's decorative imagination



Maybe you've always loved the pattern created by the webbing on a Shaker chair, or the depth of the blues in the spattered glaze of a Bennington ware bowl. Now you can take these and 16 other favorite American motifs, all drawn from objects in the Metropolitan Museum of Art's new American Wing, and live with them in ways our ancestors never imagined. For example, you can cover a soft, contemporary upholstered chair *(right)* with the curvy lines of colonial slipware or fashion balloon shades in a simple brushstroke dot print borrowed from the neck of a Philadelphia tavern pitcher.

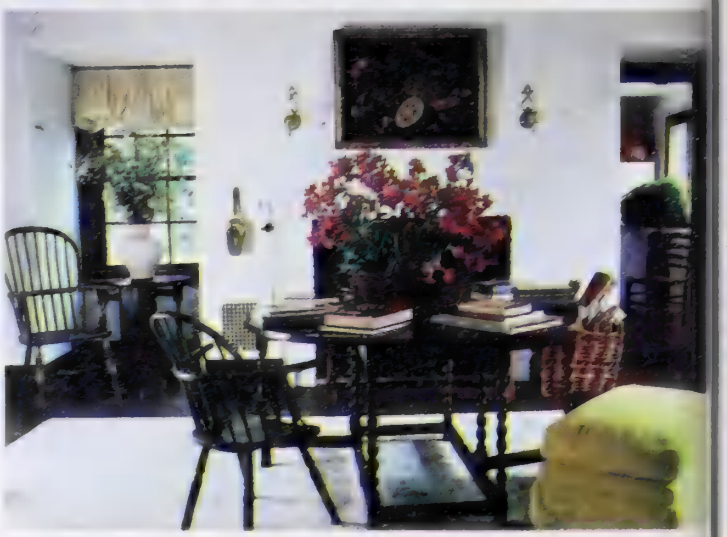
Adapting these centuries-old designs to new mediums creates an exciting and unexpected energy. For example, the slipware stripe, reproduced so precisely that you can hold up the original platter and the stripes match, seems almost modern stretched out on yards and yards of fabric. This contemporary graphic quality is especially ironic in light of the fact that "stripes such as these were very, very typical of 18th-century rooms," says Harry Hinson, president of the company reproducing the Metropolitan's motifs.

The colors as well as the designs in the collection feel absolutely up-to-the-minute—the bright blues, lavenders, peaches and redware rusts reflect the very pastels, neutrals and jewel tones the design world is talking about today. But they, too, couldn't be more historically correct. The museum painstakingly traced the original unfaded, undusty colors of the items in the collection—and found them to be far brighter and clearer than originally imagined.

One additional on-target historical touch: Cotton, a fabric typical of the 18th-century, is much prized and sought after today. Crisp and natural, it is partly this fabric choice that gives the collection's designs such vitality. Printed on pure cotton, instead of hard ceramics, heavy wools or thick quilting, the motifs have a lightness and freshness just right for any room, whether it's a quaint, beamed living room such as the one in designer Kevin McNamara's country house *(right)* or an all-white contemporary space filled with mirrors.

Here we show you a sampling of designs from the New American Wing collection; look for the rest at wallpaper and fabric stores near you.►





Right: Since designer Kevin McNamara's country cottage is a weekend getaway, he wanted it above all to be comfortable—hence the modern upholstered furniture in the midst of antiques. The lamp by the yellow chair is a contemporary classic designed by Diego Giacometti. *Left:* One of the charms of this room is the windows on all sides—and the intimate recesses they offer.



Above: Once covered in a country French blue and white, the living room chairs got an American lift with Slipware Stripe on the two armless seats and Spatter on the third. The balloon shades and sofa pillows are done in Philadelphia Tavern; the sofa is a brilliant yellow, borrowed from stripes in Mr. McNamara's own slipware collection (in the cupboard, *left*). All fabrics: Hinson & Co.



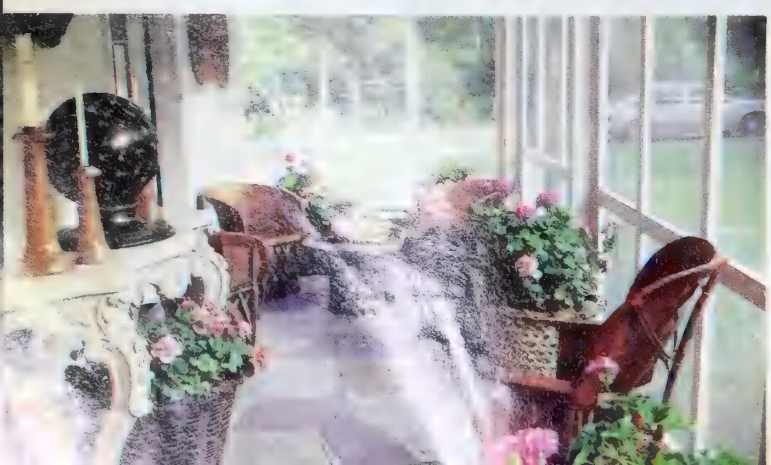
Hand-painted sunflowers blossom on bed hangings lined with a reproduction 18th-century blanket check



Above: "The kitchen is absolutely simple," says Mr. McNamara, who provided the charm by repainting the ordinary cabinets with shiny enamel and adding Philadelphia Tavern wallpaper. On the oak gateleg table, which matches the one in the living room, are pie shells that he uses to serve brunch—one for scrambled eggs and parsley, the other for sautéed mushrooms. For tea, he uses a green majolica tea service that he sets on the counter.

"Beds and bed hangings were by far the most expensive objects in any 18th-century house—from Mt. Vernon on down," says Mr. Hinson, who adds that in one colonial household the bed cost £2 and the hangings, £48. In his bedroom *(opposite)*, Mr. McNamara has saluted this elegant tradition with the sunflowers hand-painted on the bed's outer hangings. "It's my fascination with Louis XIV, the sun king," he says. Between the windows is a sunburst mirror; beside the lamp, miniature sunflowers; by the bed, needlepoint sunflower slippers. The checked fabric on the bed and chair is Betsy Brown's Blanket, copied exactly from 18th-century Connecticut weaving. A milk stool serves as an end table by the chair; at the foot of the bed is a stool in a very different style—gingerbread Gothic.►

The ultimate picnic setting: a 19th-century campaign table in four portable sections; Windsor chairs slipcovered in a quilt print



Above: For his picnic in the garden, Mr. McNamara dressed his living room's Windsor chairs in slipcovers made from Hinson & Co.'s Quilt Star fabric—a New American Wing collection design based on an 1845 Star of Bethlehem quilt in the Metropolitan Museum of Art.

Left: This enclosed porch, just off the living room (pictured on page 89), has an entirely different look from the rest of the house—here Mexican leather chairs preside, along with an ornate, bleached pine console. Sitting on its travertine top are huge ceramic candlesticks and a large wooden sphere, a finial that artist Luis Molina painted with tiny tulips.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



"Everyone always wants to borrow my table because it's just perfect for picnics," says Mr. McNamara. A huge 10 feet across, it's made of four pie-shaped wedges with legs that fold so it can be stored easily. "Tables like this were used in military campaigns and in England for feasts after hunts and even for church bazaars," he explains. Because he believes in bringing his favorite things outdoors, the Mediterranean china is from his dining room and the chairs for the picnic are antique Windsors from his living room. Here, they're given a fresh, festive look with quilt-patterned slipcovers and cushions. "I have several sets and just toss them in the wash," he says. In keeping with the enormous size of the table, the glasses are 12 inches tall, the plates oversized, and the napkins, cut from striped fabric, are towel sized. A brass wash bucket serves as a wine cooler large enough to dwarf a watermelon; a blue-and-white delft wine holder has been drafted to hold towering stalks of carrots and celery. For a centerpiece Mr. McNamara has borrowed a big potted maidenhair fern from a shady corner of his garden. An advocate of low-maintenance gardening, he grows many of his plants in containers so that they can be rearranged as new ones blossom—or brought into the house for a party. "It's a perfect solution for a weekend gardener," he says.■ *Editor* KATRIN TOLLESON

A BREATH OF FRESH AIR FROM

From the ferryboats that ply the harbor, the view of Helsinki is of a white, gleaming shape against a cobalt sky. From the terrace of his apartment, Ristomatti Ratia, chairman of Finland's distinguished design firm Marimekko Inc., can see the ferries as bright spots of white on a deep blue sea. He comes here to reflect about the work he will do, and the inspiration he finds in the imagery of the city's whiteness has been transformed into his living quarters. Here, with his daughters, he recharges.





'INLAND



A CANVAS OF WHITE WITH CLEAR BLUES, OLD PINE AND A TOUCH OF WHIMSY

Helsinki, called the White City of the North by its inhabitants, is the home city of Ristomatti Ratia, head and chief designer of the international firm Marimekko. Ristomatti comes five or six times a year to this apartment in the romantic Eira district of the city, noted for its pastel-colored walls and its lighthearted Art Nouveau-style architectural decoration. He describes his apartment as typical of the city spaces Finns live in: smallish rooms with little interior character.

Ristomatti's gift is that he can bring warmth and vitality to whatever space he lives in. The heart of Finland's old country style—plain, mellowed woods; deep, jewel-toned tiles; brilliantly striped cottons and wools—is skillfully blended with the things he loves—light, fresh flowers, candles and whiteness—to produce his signature look: crisp, minimal and memorable.

Ristomatti always ends where he begins—with white. And why white?

"Because white is the best background for thinking," he says. "I can see the real strength of color and get the full impact of form. White keeps my eye fresh. And it lets me also switch things around in the apartment, something I always do."

What keeps white from becoming cold and sterile? "The secret's in the way you use light. Firelight in the hearth, candlelight, sunlight and carefully placed lamplight, all contribute to the way white reflects. My terrace *(right)* means a great deal to me—things like terraces, fireplaces and large windows generally mean a great deal to apartment dwellers. And, of course, my children love them, too. Like me, they watch the ferries from the terrace."

Opposite: Ristomatti's daughters—from left, Anastasia, Kiira and Natasha—on a bench; with their father, *above.* ►

KARI HAAVISTO/KLIKKI

FOR MORE DETAILS, SEE PRODUCT INFORMATION



A coat of white deck paint reflects natural light flowing into the living room. The charm of Ristomatti's decorating comes from contrasts—a park bench with deep-sink canvas chairs, glass tabletops with pine doors.



Sea-green tiles cover the classic and traditional stove that warms the living room. The cheery blue-and-white checkerboard pattern of the kitchen's work island shifts the mood from living room serenity to bustling activity. *Right:* The ageless blend of modern art with country antiques, warm wood and fresh white, traditional spaces with modern functions.



Ristomatti Ratia's visits to the Helsinki apartment are usually very brief, lasting no more than a week at a time. But each time he comes, there's something to change in the space. "My life involves living with change, and the interiors I design reflect that involvement," he says. "This is the apartment where I try out new ideas. Sometimes they work; sometimes they don't, but it's wonderful to have a place to experiment with new arrangements, new solutions to old problems."

White as a decorating tool lets him do that. White canvas chairs, a white painted floor, blue mesh chairs and large white mattings around prints and collages expand the visual sense of these rooms. How is it rescued from feeling too austere?

"I had the choice of leaving the floors a natural color, but then I realized that they would reflect a yellow cast and alter the way color would appear. So I painted them with a

A BREATH OF FRESH AIR FROM FINLAND

NATURAL LIGHT, CLEAN DESIGN AND CHARMING ANTIQUES PLAY AGAINST THE SHIMMERING WHITENESS



deck paint that not only wears very well but also brings the firelight from the hearth right to where you're sitting. That's really wonderful on a cold, snowy night. And I put lots of small white votive candles into little glass cups that reflect light throughout the rooms. The floors are bare, which feels cool in summer and reflects the light in winter, and I put masses of white flowers everywhere for the dimension of life and freshness. That's something my mother fed me by the scoopful!"

The mix of nostalgic Finnish antiques and "the last word" in modern design gives the apartment its dazzle. Ristomatti has sandblasted the wood doors to achieve a bleached, mellowed feeling. Glass has also been sandblasted to lend texture to an otherwise invisible material. For Ristomatti *color* is texture. Ask him what his favorite color is and he asks you what the material is. This sense of context makes white a primary part of his design vision.►

"What is an umbrella doing in my kitchen?" laughs Ristomatti. "I'm tired of plain, boring ceilings. A ceiling in this apartment isn't anything fun to look at, so an umbrella not only creates a new ceiling, it changes the scale of the whole room. Under it we can all feel cozy, like children playing inside a tent. But I also think that putting an umbrella in a room creates a room within a room. It's my way of getting a better feeling for the amount of space I really have. There's another umbrella shading the dining space in the large living room as well. The umbrella helps shift moods in a small space and its white canvas lightens and brightens everything.

"I think the way a kitchen is organized is different from the way you might organize objects in another room. I don't mind seeing things exposed in a kitchen. I rather like seeing plates and dishes neatly stacked, copper pots all lined up ready for use. Kitchen things are designed to be beautiful and to perform beautifully, and knowing that makes kitchen things good to look at. Furthermore, white establishes its own organizing system. Everything 'goes together' automatically. Napkins, towels, books, lunch boxes for the children, bags and all the other accoutrements of life seem right in a kitchen. And fresh fruits and vegetables are nature's classic shapes, so I display them for the perfect forms they are. White plates and straw trays and baskets are the things to set off foods like these. Wicker chairs add a feeling of country romance, and for contrast I add a pair of pale pine stools—sleek, minimal and practical."

Wherever there is white, there is old wood to soften it: a country pine one-drawer table and a small cupboard for herbs and spices.►

It's the same great feeling indoors as it is outdoors—a wide-brimmed canvas umbrella gives this kitchen the feeling of a sun porch *(opposite)*. Like a tent, the umbrella implies a room within a room.





White is its own organizing system *(above left)*: Plain open shelves store cups, plates, bowls and elegant copper with their white china pots. The old wood looks even more textured against its backdrop of sunny white *(right)*.

A BREATH OF FRESH AIR FROM FINLAND



In the dining area *(above)* ▪
ıting by the Finnish artist Ulla
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ow-and-white striped sheets,
ket by Marimekko for Dan
in the children's room *(far*
) Ilo flowered sheets by
imekko for Dan River;
us white bowls set off the
low pine armoire in
dining area *(left).*

ETAILS, SEE PRODUCT INFORMATION

A MAGICAL COMBINATION: CLEAR COLORS, CONTRASTING MATERIALS PLUS THE OLD AND NEW

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A BREATH OF FRESH AIR FROM FINLAND



In the dining area *(above)* a painting by the Finnish artist Ulla Rantanen; in Ristomatti's bedroom *(top left),* a white Formica bed, yellow-and-white striped sheets, Picket by Marimekko for Dan River; in the children's room *(far left)* Ilo flowered sheets by Marimekko for Dan River; generous white bowls set off the mellow pine armoire in the dining area *(left).*

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A MAGICAL COMBINATION: CLEAR COLORS, CONTRASTING MATERIALS PLUS THE OLD AND NEW

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YOUR COLLECTIBLES

Where are they from and what are they worth? Here are expert answers to our readers' questions—and maybe yours!

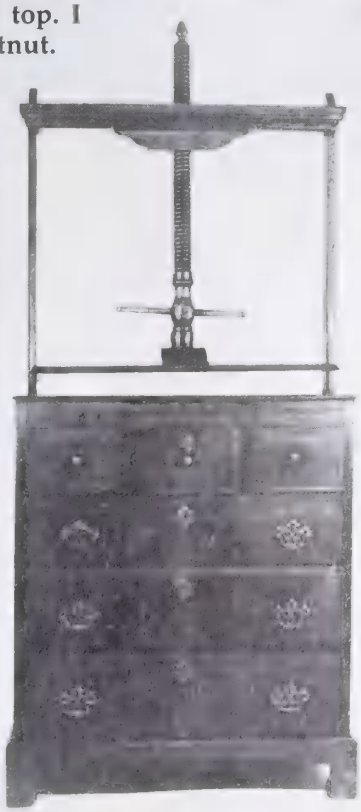
By RALPH AND TERRY KOVEL

Q Is there an easy way to tell if my solid silver teapot is old enough to be my grandmother's, or perhaps my great, great grandmother's? I have seen similar teapots in stores today. There is a blurred mark on the bottom.
—F.B., Boise, Idaho



A. The style of your teapot became popular between 1800 and 1810. At that time, silversmiths worked with flat disks of silver made from melted coins or old silverware and constructed a teapot in one of two ways. The oldest was hammering the disk against an indented log until it became bowl shaped, then shaping it further on a steel form. A newer way was to shape a silver sheet into a cylinder, solder it at one seam and add the bottom. Both these methods leave telltale marks such as hammer marks, exposed seams and slight irregularities. A modern teapot constructed with machine-made sheets of silver and cast or stamped spouts and handles will show none of these signs. If your old teapot dates from this century, it is worth about $500—if older, it may be worth $1,500.

Q What is this strange piece of furniture I inherited? It looks like a chest of drawers but has a large screw on the top. I am told the wood is chestnut.
—J.W., Woodruff, Wisc.



A. You own a linen press, an ancient Greek invention that was used through the 18th century to smooth freshly washed table linens and bed sheets. The washed and still damp fabric was folded carefully and placed on top of the chest. The screw was tightened, putting pressure on the linens. After a day or so, the fabric was dry and smooth, except for squares of creases from the folds, and could be stored in the drawers until needed.

The style of your linen press dates it at about 1750. The shape and wood finish suggest that it is English.

Q My old cardboard box is lined with fancy paper and covered with wallpaper. It has been in our family for years. Is it a hatbox?
—T. R., Highlands, Tex.



A. During the 18th century, men and women wore stiff starched collars, which along with other personal wear were carried on trips in a bandbox like yours. Even after the ruff went out of style, the convenient bandbox remained popular with travelers, especially during the 19th century. At first, the boxes were covered with imported wallpaper, but later special paper made in the United States was used on the boxes. The paper, often depicting local scenes and events, can be of great help in dating the boxes. The paper on your box pictures New York's Castle Gardens and was designed about 1830. If in good condition, the box is worth about $1,500.

Q I am interested in collecting all types of old Oriental snuff bottles. How old are snuff bottles? Where were they made? How were they used? What are they made of? —L. S., Wash., D.C.

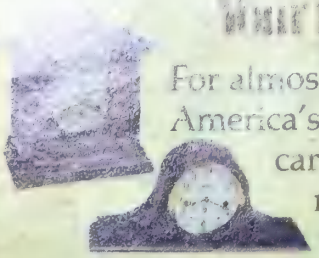
A. Snuff, introduced to China from Europe, became part of Chinese custom in the 18th century. The Chinese used airtight bottles with small spoons as part of the stoppers and kept them in their sleeves. When two men met, they would exchange bottles, take a spoonful of the other's snuff and sniff.

The snuff bottles were small, rounded artistic pieces that exhibited taste and wealth the way personal jewelry does today. They were made of carved horn, ivory, coral, glass, ceramics, lacquer, metal, or stones like agate, lapiz or jade. Because snuff bottles are so popular with collectors, the Chinese still make them. Be very careful when buying. Seek out an expert dealer. The glass snuff bottles below all date from before 1900. An old snuff bottle of high quality would retail for about $250 to $500. A new bottle might cost from $50 to $100 and look very similar to an uneducated eye.■



This column is based on questions from readers. We regret that we are unable to answer letters personally, or return photographs.

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WHERE TO FIND IT

Christmas treasures—delicate glass globes, antique tinsel, tiny toys and animals replicated from old ones

By SYLVIA SUNDERLIN

Few antique Christmas ornaments have survived the natural deterioration of delicate materials and repeated use. But ardent collectors are still finding fragile spun glass globes and figurines, cardboard animals and tinsel in odd places—flea markets, house sales and country auctions. Here are some sources of old ornaments and new ones reproduced from old models.



Handmade Victorian Santa Clauses, about nine inches tall, with hand-painted faces; imported from Japan, from Corinne Burke.

ANTIQUE ORNAMENTS

Corinne Burke, 1 Forest Glen Rd., New Paltz, NY 12561; (914) 255-1078—Santa Clauses from Germany or occupied Japan and antique decorated globes are the specialties. Telephone or write.

Le Chateau Interiors, 406 N. Sterling, Lafayette, LA 70501; (318) 234-6904—The firm has one of the largest private collections of Nativity sets in the country and has many crèche figures for sale, carved wood or terra-cotta, mainly from Italy and from Spain and Mexico. Specific queries welcome.

The Cunninghams, PO Box 142, Denver, PA 17517; (215) 267-2981—In their shop of country antiques, the Cunninghams keep a varied if not large supply of Christmas decorations: heavy glass globes from Germany, wooden sheep and "Dresdens" (three-dimensional cardboard animals) such as camels and birds. Telephone or write.

Kelter-Malcé, 361 Bleecker St., New York, NY 10014; (212) 989-6760—A large assortment of old Christmas tree decorations can be found here: Dresdens, some with silver or gilt decoration; spun glass globes and figurines; early decoupage; stuffed toys and small Teddy bears from the early '30s. Shop hours, Tuesday through Saturday, 12 to 8. Queries welcome.

Patchwork Sampler, 9735 Clayton Rd., St. Louis, MO 63124; (314) 997-6116—Christmas ornaments and decorations are a year-round specialty in the Kramers' shop, which abounds in charming, homespun crafts. They have a number of feather trees, Christmas tree fences, paper and glass ornaments, crèches and old-fashioned small toys and animals. Telephone queries welcome.

Bettie Petzoldt, 203 St. David Ct., Cockeysville, MD 21030; (301) 667-9690—An avid collector of Christmas ornaments, Mrs. Petzoldt has acquired an excellent stock for sale of figural glass ornaments in a variety of colors and decoration: some rare Dresdens in fine condition, cotton figures, early electric lights and good, small Teddy bears. Write or telephone.

Evelyn Lovell Antiques, Railroad St., Midland, KY 40347; (606) 846-4265—Evelyn Lovell keeps her shop Christmas tree year-round, decorated with German glass globes—frosted and hand-decorated—candle holders, tinsel ropes and old figurines. She has a large assortment of miniature toys and dolls. Telephone inquiries welcome.

NEW VARIATIONS ON OLD CHRISTMAS FAVORITES

Cherishables, 1816 Jefferson Pl., NW, Washington, D.C. 20036; (202) 785-4087—Marilyn Hannigan's specialty is country furniture with folk art accessories. Many of these are Christmas decorations reproduced from old, cherished models custom made: for example, a soldier with movable limbs, a large jumping jack, paisley fans with gold paper and toys such as tiny drums, quilted rocking horses, furry sheep and Teddy bears. Write or telephone.

National Trust for Historic Preservation, 1785 Massachusetts Ave., Washington, D.C. 20036; (202) 673-4000—The trust's Christmas catalog ($1) has new entries for historic models, such as a set of four star-topped redwood trees (entry #6687), 6 to 13 inches, $26.95, plus $2.85 handling; and the lutist (#6688), a 5-inch porcelain angel, $45, plus $2.10.

Heritage Designs, 8849 Kenwood Rd., Cincinnati, OH 45242—Local artisans make reproductions of antique Santa Clauses; chalkware *Pelze Nichol,* 9½ inches high, hand decorated in a limited edition of 400, signed and dated, $48 ppd; painted pine Santa, 27 inches high in red or blue coat, signed and dated, $68 ppd. Other specialties include a Christmas lamb painted on stained pine board, 12 by 18 inches, signed and dated, $38 ppd. All articles will have slight variations. Check or money order, Visa or MasterCard accepted.

The Smithsonian Institution, PO Box 2456, Washington, D.C. 20013—Among many old favorites from the 1982 Christmas catalog is a set of six 9-inch heavy foil-decorated cornucopias (#9005) to hold sugarplums, $16.50, plus $1.40 handling.

Thames Street Glass House, 688 Thames St., Newport, RI 02840; (401) 846-0576—Matthew Buechner, glass blower, makes 3-inch clear glass balls in the traditional trail pattern (stripes going around) or a swirled pattern in many lovely colors. Each ball costs $12 ppd. ■

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A Caroling Party



Dashing through the snow . . . singing all the way. These Christmas Eve revelers carry on a family custom that begins with house-to-house caroling and ends with a covered-dish dinner around the tree.►

Everything's prepared ahead—even the dessert. Just untie a sugar cookie from the tree.



Each year, Martha Stewart, HB's contributing food editor, gathers all her song-loving friends and neighbors for an old-fashioned caroling party—which is a snap to give because of the clever format she's worked out. First, as hostess, she gets to join in on the fun because all the guests cook a covered dish from her menu *(below)*. "All I do is bake the ham and the French bread." She's also devised a way to make the party start as the carolers gather. "Everyone lives so far apart these days," Martha laments, so she and her family drive to the first caroler's house, serenade him by candlelight and then gather the guest and his covered dish contribution in the car—and proceed along a prescribed route to the next caroler's house, singing and expanding the party's size. The final stop is the Stewart house, where Martha serves hot cider while the covered dishes are reheated and songs sung around the piano. After dinner, guests help themselves to cookies from Martha's tree, decorated at yet another family party with enough tie-on confections to last the whole season *(left)*. And after Christmas, if there are any cookies left, the Stewarts put their tree out as a present for the birds.■ *Editor* MARY EMMERLING

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Right: The feast, laid out on a table decorated with homegrown grapevines and antique hurricane lamps, stars Martha Stewart's Virginia ham and star-shaped French bread with onions. Clockwise from the ham are the pecan bread, whole scallions, scalloped potatoes, fennel and red radish salad, braised carrots, cabbage with chestnuts and apples, and squash gratin.

RECIPES FOR STARRED ITEMS BEGIN ON PAGE 132

MEREDITH GUSTAFSON

Supper

*Virginia ham with honey glaze**
*Braised red cabbage with chestnuts and apples**
*Gratin of grated squash**
*Casserole of whole scallions**
Braised carrots in casserole with brown sugar
Molded veal casserole
Scalloped potatoes with wild mushrooms
*Orange conserve**
*Fennel and red radish salad**
Babka
French bread with onions
*Pecan bread**
Sugar cookies



A GINGERBREAD MANSION TO BAKE AND BUILD

"Many of the visible tokens of celebrations at Christmas are in fact family projects that are relaxing and fun," says Martha Stewart, author of the recently published *Entertaining*, from which come the edible gifts featured on these four pages. When holiday time draws near, her kitchen becomes a Santa's workshop, churning out sumptuous fare, from a gingerbread house beautiful to a Christmas tree hung with tollhouse cookies. Here are the steps to baking and building a house.

GINGERBREAD MANSION

You'll need a strong electric mixer, five batches of dough, help (in the form of an extra set of hands) when building time arrives, and a sense of exterior decorating for this tasteful house.

- **½ pound (2 sticks) margarine**
- **1 cup brown sugar**
- **1¼ cups unsulfured molasses**
- **3 eggs**
- **8 to 9 cups sifted all-purpose flour, divided**
- **1 tablespoon baking soda**
- **1 teaspoon salt**
- **1 teaspoon allspice**
- **1 teaspoon cinnamon**
- **1 teaspoon ground cloves**
- **1 teaspoon ground ginger**

1 Cream margarine and sugar until smooth. Add molasses and eggs. Beat until smooth. Sift together 3 cups of flour, baking soda, salt and spices. Gradually beat into the sugar mixture. Add 5 to 6 cups of flour, beating until just smooth (dough will be heavy and stiff). Divide dough, form into ball, and wrap in plastic wrap. Chill at least 2 hours.

2 When ready to bake, preheat oven to 350 degrees. Butter or vegetable-spray baking sheets (the larger, the better; the sheets should be flat, with no edges). Roll out dough directly on the baking sheet to ⅛ inch thick. Place the largest pattern sheet (see page 122 for patterns) on rolled dough and, with a small, sharp knife, cut neatly around edges *(figure 1)*. Carefully remove scraps and press together into a ball. Reserve for small details. Continue rolling and cutting until all pieces are done.

3 Bake pieces 10 to 15 minutes, until done but not browned. Carefully remove baked pieces from baking sheet onto a rack to cool *(figure 2)*. Any cracked pieces can be mended with royal-icing "glue" *(recipe follows)*. (If pieces are very large, use a rack larger than baking sheet, place rack over baked gingerbread, and, holding very carefully, turn pan, gingerbread and rack upside down. Allow it to cool; then reverse gingerbread. The upper side of the gingerbread should be the outside of the house.)

ROYAL-ICING "GLUE"

- **3 cups confectioners' sugar, sifted**
- **2 egg whites**

Beat sugar with egg whites until thick and smooth. Correct consistency with additional sugar or egg whites if necessary.

4 Decorate each piece before assembling *(figure 3)*, using architectural-detail icing *(recipe follows)* piped through a small round pastry tip (Ateco #1, for example). This takes a lot of time and can be done over a period of several days. (Store baked pieces in a cool, dry place.) Architectural details can be ornate or simple—it's up to you. On the front of the mansion, outlines around window and door openings create a Victorian "gingerbread" feeling *(figure 4)*. "Glass" windows and doors are made by melting sugar with a little water to hard-ball stage (250 degrees to 265 degrees) and pouring the mixture onto an oiled surface to harden. The "glass" is then affixed with royal-icing "glue" from the inside of the mansion.

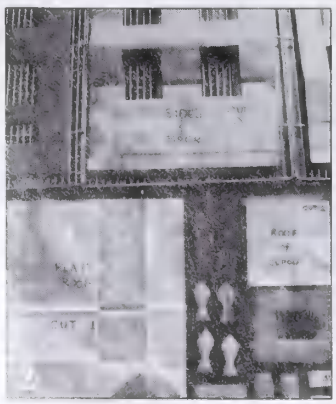
ARCHITECTURAL-DETAIL ICING

- **1 cup confectioners' sugar**
- **1 egg white**
- **Few drops of lemon**

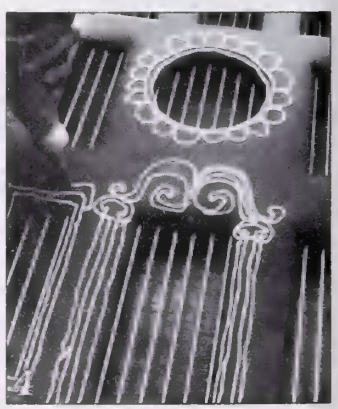
Mix until smooth.

5 To assemble the mansion, hold two sides upright and apply the royal-icing "glue" liberally on the inside angle. Hold them in place until dry while you repeat the process with the remaining sides. (This step is when several pairs of hands are very useful.) Affix roof, pediment, finials and cupola in the same way, gluing from the inside. Finish trimming and seal outer edges with architectural-detail icing piped through a star tip (such as Ateco #30). Finally, landscape with live evergreen; trim with tiny lights *(right)*. ►









From *Entertaining* by Martha Stewart with Elizabeth Hawes, photographs by Michael Skott and others. By permission of Clarkson N. Potter, Inc. Photographic compilation copyright © 1982 by Martha Stewart



THE BEST PRESENTS– FROM YOUR OWN KITCHEN









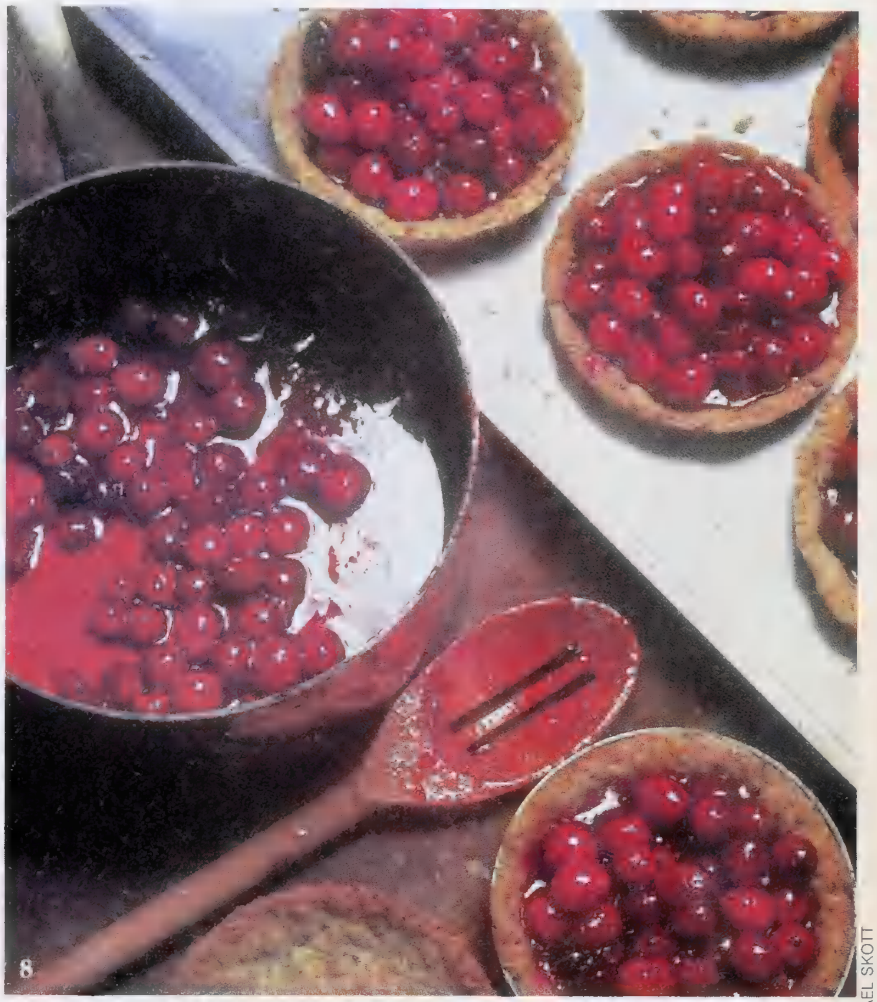


"Making edible presents for friends is one of the nicest ways to get in the mood for Christmas," says Martha Stewart. Here is a selection of her favorites; recipes and complete instructions begin on page 134. **1)** Pierce still-warm tollhouse cookies with a needle to make holes for thin ribbon and urge your guests to "pick" them off the tree. Bake plenty of extras so the trim can be replenished. **2)** Cut out sugar cookies and decorate with icing. **3)** Preserve in-season fruits in liqueurs; fill Mason jars or any airtight bottles as gift containers. **4)** Pack a chocolate bucket with a batch of











PHOTOGRAPHS 4, TOM YEE; 8, ARNOLD ROSENBERG; ALL OTHERS, MICHAEL SKOTT

handmade chocolate truffles. **5)** Age a fruitcake *(see #9, above right)* until it's marvelously ripe. **6)** Form a wreath of chocolate chip cookies with a bonus sifter. **7)** Pour some gourmet wine vinegar into slender bottles, float an herb sprig from your garden and seal with a cork. **8)** Fill a crunchy nut pastry shell with fresh cranberries and drench with red-currant jelly glaze—a perfect seasonal sweet. **9)** Nestle an edible present in a grapevine wreath studded with cinnamon sticks—here a festive setting for Mrs. Maus's fruitcake.■

TWOFOLD DELIGHTS— ONE TO EAT, ONE TO KEEP



1


2


3


4


5

JOSHUA GREENE

Who wouldn't welcome a gift from your kitchen—along with your recipe and a container so the dish can be prepared and enjoyed repeatedly? Recipes for the twofold delights that follow begin on page 137. **1)** Cranberry muffins tucked inside a delicate metal basket are accompanied by a homey cast-iron pan from Williams-Sonoma. **2)** This tin-plated-steel sheet, from Nor Pro, will keep a special someone in *langues de chat* (cat tongues) forever. **3)** Bisque cookie molds from Hartstone accompany a batch of anise cookies. **4)** The bear box from Gordon Fraser holds caramel corn popped











by West Bend's Stir Crazy Popcorn/Caramel Corn Maker. **5)** Give this sugarplum ring and the glazed-stoneware wreath mold, from Boston Warehouse, it was made in. **6)** Plum pudding on a Blind Earl-pattern stand from Royal Worcester is paired with a mold from Williams-Sonoma. **7)** Petite orange-pecan loaves come "wrapped" in pans from Chicago Metallic. **8)** Pull-apart monkey bread is in a stoneware pot from Boston Warehouse. **9)** A Bundt Lette pan from the Chef's Catalog turns out mini but full-bodied white fruitcakes.■

Editor KATHLEEN MAHONEY

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

WINE & SPIRITS GUIDE

By PETER QUIMME

SWEET WINES FOR HOLIDAY SIPPING

The holidays are a time for indulging in leisurely activities that are the season's special pleasures—wrapping gifts, dipping into the book you received as a present, having friends drop by to help finish the five fruitcakes in the pantry. These occasions call for special kinds of wines—those suitable for serving anytime of the day, not with meals but perhaps with holiday sweets.

Not all types of wine are appealing for in-between-meal sipping. I've found that these wines have to be sweeter and fruitier than those drunk with food. Generally I also prefer wines that are lower in alcohol, about 10 or 11 percent. Why? Without food, dry red or white table wines can taste harsh and steely, and those with higher alcohol levels can seem heavy and biting. My two favorite choices for sipping wines are Muscats and late-harvest Rieslings. Both types are sweet, fruity and usually low in alcohol.

Muscat—both the grapes and the wines—has a characteristic fragrant scent and melon flavor. At a recent tasting, I found several to recommend. *From California:* the vibrant, delicious 1981 Moscato di Andrea of the Robert Pecota Winery (about $7); the soft, pretty, mildly sweet 1980 Muscat Amabile of the Sutter Home Winery (about $5); the nonvintage Moscato d'Angelo of the Angelo Papagni Winery (about $6); and the striking, slightly sweet 1981 Muscat Canelli Jimtown Ranch of Chateau St. Jean (about $9). *From France:* two Muscat Beaumes de Venise wines—the lovely floral 1980 from Paul Jaboulet Ainé (about $13), and the exquisite non-vintage from Prosper Maufoux (about $11.50).



The classic sweet wines for special-occasion sipping are the late-harvest Rieslings from Germany. These are made by letting the Riesling grapes stay on the vines until they are extra ripe. This concentrates the flavor and natural sweetness in the grape, and the wines have a scent of apricots and a thick, honeyed texture and flavor. The best balanced ones have a citrus tang.

Both German and California examples are labeled—and priced—according to sweetness. On German labels, Auslese means fairly sweet (about $12 and up); Beerenauslese is sweeter (about $30 and up); Trockenbeerenauslese is the very sweetest and priced like the rarity it is (about $40 and up). The last two are often available in half bottles. Look for 1976s and 1979s from top producers such as Bürklin-Wolf, Steinberg, Kesselstatt, J. J. Prum, Schloss Vollrads and Schloss Eltz.

Only a few wineries in California produce these splendid wines, and the language on the label is slightly different: "Late harvest" means fairly sweet (about $8); "selected late harvest" is sweeter (about $17); and "individual bunch selected late harvest" is the sweetest (about $20 a half bottle). Look for 1980s from the two top names, Joseph Phelps and Chateau St. Jean.

BOOKS FOR GIFTS: THE BEST POCKET GUIDES



Splits of Champagne make excellent stocking stuffers for wine lovers. But if you want to give something that will last a little longer, one (or all) of the following handsomely designed pocket wine guides is ideal. Besides being a convenient size and shape for a wine lover to take to the wine store or on a trip, they're authoritative, well organized, easy to use and well written—the best of the pocket guides on wine now available. All are published by Simon & Schuster and cost $5.95.

Two just issued this fall are *The Pocket Guide to Italian Wines* by Burton Anderson, a definitive book essential for unraveling the complexities of Italian wine; and *Michael Broadbent's Pocket Guide to Wine Tasting,* a revised edition of the classic book on how to taste and appreciate wine. They join two previously published guides in the series: *Hugh Johnson's Pocket Encyclopedia of Wine* (revised edition), a comprehensive quick reference to the wines of the world; and *The Pocket Encyclopedia of California Wines,* a perceptive guide to all California's wines and wine regions, by Bob Thompson.

FLORIDA RESTAURANTS WITH TOP WINE LISTS

For many people, winter means a trip to the sunny clime of Florida. It used to be that the wine-loving traveler to Florida couldn't expect fine food and wine in addition to balmy breezes and sandy beaches. But today there are eight restaurants whose wine lists rank with the best. *Tampa:* Bern's Steak House, 1208 S. Howard Ave. *Sarasota:* The Colony Beach and Tennis Resort, Longboat Key. *West Palm Beach:* The Breakers, One S. Country Rd. *Boca Raton:* La Vieille Maison, 770 E. Palmetto. *Fort Lauderdale:* The Down Under, 3000 Oakland Park Blvd. Casa Vecchia, 209 North Birch Rd. *Coral Gables:* Vinton's, 166 Alhambra Circle. *Miami Beach:* The Forge, 432 Arthur Godfrey Rd.■



BAKE A CHOCOLATE LEGEND

The German Sweet Chocolate Cake.

It's a delicately rich, unique combination of Baker's® German's® Sweet Chocolate and buttery coconut pecan frosting.

It all began when Samuel German perfected his distinctive sweet baking chocolate for Baker's in 1852. A special cake was created to celebrate his masterpiece.

Bake the German Sweet Chocolate Cake and you'll taste what makes a legend.

Baker's® Masterpiece Series



GENERAL FOODS

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GERMAN SWEET CHOCOLATE CAKE

- 1 pkg. (4 oz.) BAKER'S® GERMAN'S® Sweet Chocolate
- ½ cup boiling water
- 1 cup butter or margarine
- 2 cups sugar
- 4 egg yolks
- 1 teaspoon vanilla
- 2¼ cups sifted all-purpose flour*
- 1 teaspoon baking soda
- ½ teaspoon salt
- 1 cup buttermilk
- 4 egg whites, stiffly beaten

*Or use 2½ cups sifted cake flour

Melt chocolate in boiling water. Cool. Cream butter and sugar until fluffy. Add yolks, 1 at a time, beating well after each. Blend in vanilla and chocolate. Sift flour with soda and salt; add alternately with buttermilk to chocolate mixture, beating after each addition until smooth. Fold in beaten whites. Pour into three 9-inch layer pans, lined on bottoms with paper. Bake at 350° for 30 to 35 minutes. Cool. Frost tops only.

In high altitude areas, use large eggs (do not separate); 2¾ cups flour and 1 teaspoon salt; ¾ cup butter and 1½ cups sugar (at 3000 to 5000 ft., 1¾ cups sugar); 375° oven.

COCONUT-PECAN FROSTING

Combine 1 cup evaporated milk, 1 cup sugar, 3 slightly beaten egg yolks, ½ cup butter or margarine and 1 teaspoon vanilla. Cook and stir over medium heat until thickened, about 12 minutes. Add 1⅓ cups BAKER'S® ANGEL FLAKE® Coconut and 1 cup chopped pecans. Cool until thick enough to spread, beating occasionally. Makes 2½ cups.

BAKER'S®-200 YEARS OF CHOCOLATE MASTERY

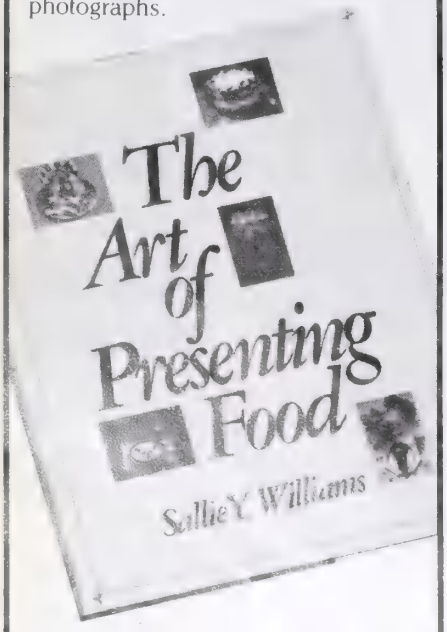
Go beyond great cooking to THE ART OF PRESENTING FOOD

Now, you won't have to wait for your guests to *taste* your meal before the applause begins–

It will start at the very first *sight* of your sumptuously prepared dishes, thanks to this inspiring guide, which covers every aspect of food presentation, starting in the kitchen and ending at the table.

Here you'll learn professional styling techniques from the great chefs: molding every kind of food, from eggs in aspic to an elegant pâté en croute; decorating with pastry bags; preparing Crown Roasts, Soufflèed Omelettes, Meringues, Petits Fours, and other impressive creations.

You'll find illustrations of necessary equipment, lists for decorative tableware, even sections on napkin folding, unusual centerpieces, and how to set a table for any occasion–all illustrated with detailed drawings and magnificent, full-color photographs.



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QUICK COOK

Let spices and herbs enhance food flavors

By MARTHA STEWART



Fresh garlic, thyme, rosemary and fennel add richness and fragrance to natural flavors. This meal starts with goat cheese and mixed green salad, followed by sautéed chicken with pan-fried potatoes. Serve a dry white Italian wine—Pinot Grigio is excellent—and for dessert, figs or pears and cheese. Makes 4 servings.

Baked Goat Cheese and Salad

- 4 rounds of goat cheese, cut ¾ inch thick
- ½ cup olive oil
- 4 sprigs fresh thyme
- ¾ cup fine white bread crumbs
- 1 teaspoon thyme leaves, fresh or dried
- ¼ teaspoon salt,
- Freshly ground pepper

Vinaigrette:
Oil from cheese marinade
3 tablespoons Balsamic vinegar
Salt and pepper to taste

Salad Greens:
Assortment of bibb, rugola, oak leaf and ruby

1. Marinate cheese in oil and thyme for several hours.
2. Preheat oven to 350°. Combine remaining ingredients. Roll cheese in this mixture. Place on baking sheet and bake 15 minutes until cheese is softened and crumbs golden.
3. Mix vinaigrette. Toss salad with dressing. Serve on individual plates with warm goat cheese on the side.

Rosemary and Garlic Chicken

- 6 sprigs fresh rosemary, or 1 tablespoon dried
- 4 single chicken breasts (with bone and skin)
- 4 tablespoons butter
- 4 tablespoons olive oil
- 8 cloves garlic, peeled
- Salt and pepper to taste

1. Insert sprig of rosemary under skin of each breast. In large skillet, heat butter and oil. Add garlic and cook 3 to 4 minutes.
2. Add chicken breasts and cook 10 to 12 minutes, turning frequently. Season with salt and pepper.
3. Place in 350° oven an additional 6 to 8 minutes until chicken is just done.

Pan Sautéed Fennel and Potatoes

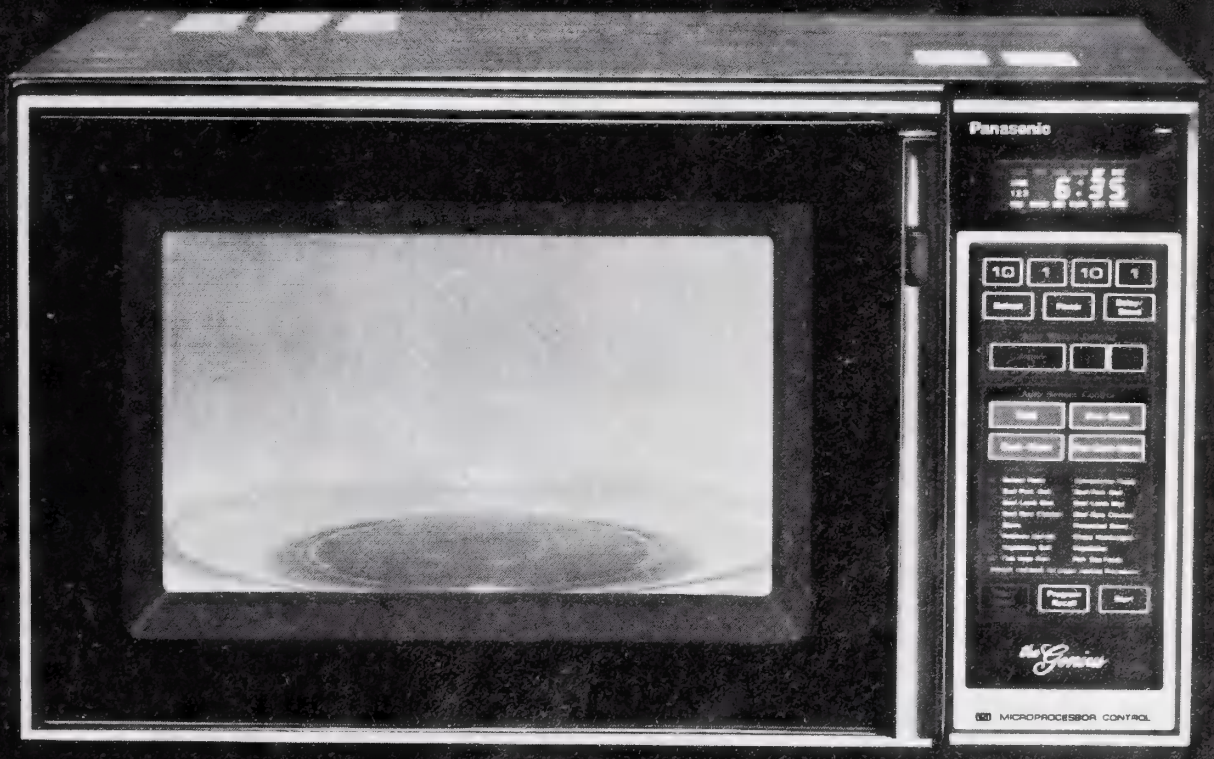
- ¾ cup olive oil
- Fresh rosemary sprigs
- 2 large baking potatoes, peeled and cut into thin slices
- 2 medium fennel bulbs, cut into ⅛ inch slices
- Salt and freshly ground pepper to taste

(Continued on page 142)

HEATHER TAYLOR



"My Panasonic microwave lets me beat Henri at his own game. It defrosts. Turns my food. Tells me when it's done. All automatically."



Panasonic Genius™ microwave oven with Auto Sensor.™

Henri's goose is cooked. Even a great French chef can't compete with a genius like me and my Panasonic Genius microwave oven. The Panasonic Genius has both an Auto Sensor Control and a Cook-A-Round™ Turntable. All Henri has is an ordinary microwave oven. Poor Henri!

With just one setting, the Genius Auto Sensor defrosts, cooks and keeps food warm, automatically. Henri has to reset his oven for each step. What a waste of time!

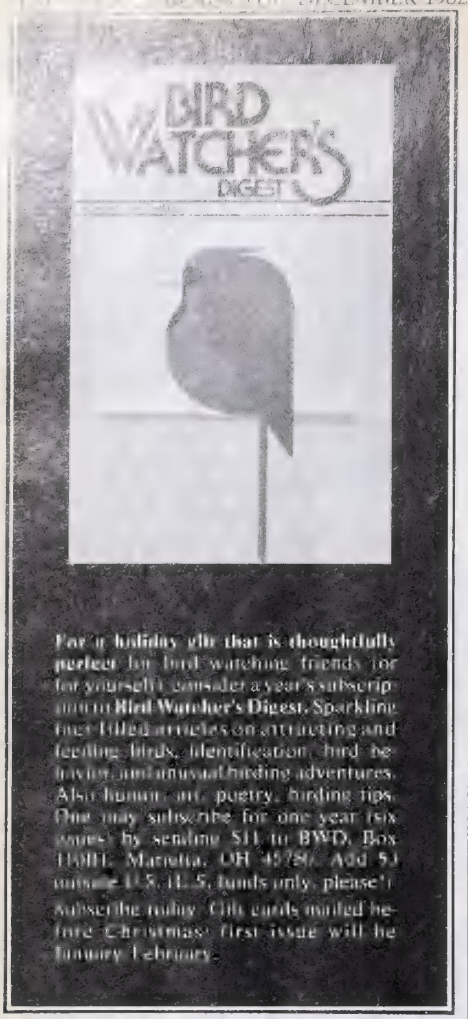
And whether I'm cooking "Reggie Roast" or "Chicken a la Jackson," the Auto Sensor makes sure it comes out perfectly.

And I don't have to use a temperature probe. But Henri has to insert a probe and then make some complicated calculations. Too bad, Henri!

What really stacks the odds against Henri is how evenly my Genius cooks food. Its Cook-A-Round Turntable constantly rotates the food while it cooks. Henri has to rotate the food by hand. And he has to handle hot foods.

Really, anyone can beat Henri at his own game. All it takes is a genius like me and my Genius microwave oven from Panasonic.

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GARDEN GUIDE

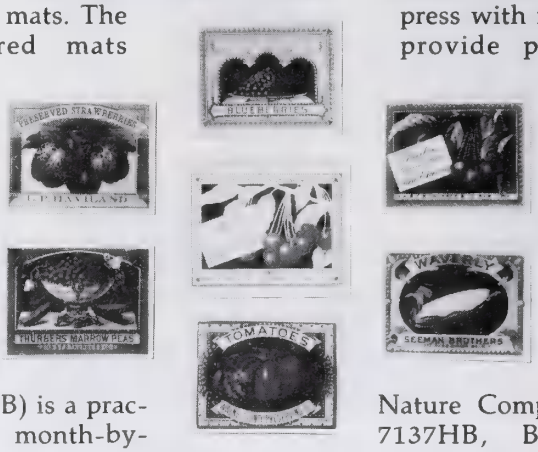
DECEMBER: Marvelous gift ideas inspired by fruit and vegetable motifs and the delicate beauty of flowers

By KEN DRUSE

Each December, Garden Guide features gifts for gardeners. This season's selections are not the usual tools and garden implements but a collection, ranging from greeting cards and books to place mats, resplendent with bright garden images. A poster blooms with flowers immortalized by Tiffany Studios. A mouth-watering cookbook presents 800 new ways to serve nature's bounty. And a unique new gift turns flowers into memories. Order early by mail or call these sources directly to be sure the gifts arrive on time.

The Metropolitan Museum of Art has some wonderful gifts that are sure to please any garden lover.

- A Regency Bouquet (catalog #K8235B) reproduces early-19th-century color engravings from *Transactions of the Horticultural Society of London.* Twenty-four 5-by-6⅞-inch cards showing six different flowers on a white background sell for $9.75.
- Fruits and Vegetables (K8242B) is a 24-card set of six cannery labels from the 19th century. The 5-by-3⅞-inch vividly colored cards are $6.95 per set.
- Fruit and Vegetable can labels have also been reproduced on eight different 11¼-by-15-inch plastic-laminated place mats. The brightly colored mats come as two separate sets of four: Vegetables (K1671B) and Fruits (K1670B). Each set is $12.50.



- The Met's *Gardener's Diary* (K0332B) is a practical four-year, month-by-month logbook with charming historical text, poems, woodcuts and engravings. The 80-page, 8¼-by-11-inch hardcover costs $12.95.
- The Magnolia and Iris poster features a stained-glass window from Tiffany Studios. The 38-by-24-inch full-color poster accurately reproduces this turn-of-the-century work. It sells for $9.95 unframed (B1875B) or in a metal frame with an acrylic pane for $70 (B0648B).
- *Metropolitan Flowers,* one of the prettiest offerings for the holiday season, is new from the museum. Containing 98 full-color reproductions of flower paintings by Rembrandt, Monet, Van Gogh, Chinese and Japanese masters and others from the museum's collection, the book sells for only $14.95 (a special price until December 31; order D1314B), and two books are $28 (D1316). These gifts are available at the museum shop by mail or phone.

An unusual store from California is The Nature Company, whose winter catalog offers many interesting choices. My favorite is the Hiker's Plant Press—a portable contraption for preserving flowers. The kit includes 10 botanical-grade blotting papers assembled in a lightweight press with nylon straps to provide pressure. This item (#1130) sells for $13.75 plus $1.95 postage and handling. Twenty extra blotters are available for $5 (1131). Write The Nature Company, PO Box 7137HB, Berkeley, CA 94707. Call toll free (800) 227-1114. In California, Alaska and Hawaii, call (415) 524-8340.

Marian Morash, of PBS *Victory Garden* fame and the executive chef for Julia Child's recent PBS series, has written the most complete vegetable cookbook I've ever seen. *The Victory Garden Cookbook* contains 800 recipes! Among my favorites are 21 recipes involving the underrated and underused pumpkin. This lavishly illustrated book is a great value at $25, or $14.95 for paperback (Knopf, New York.)■

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GINGERBREAD MANSION

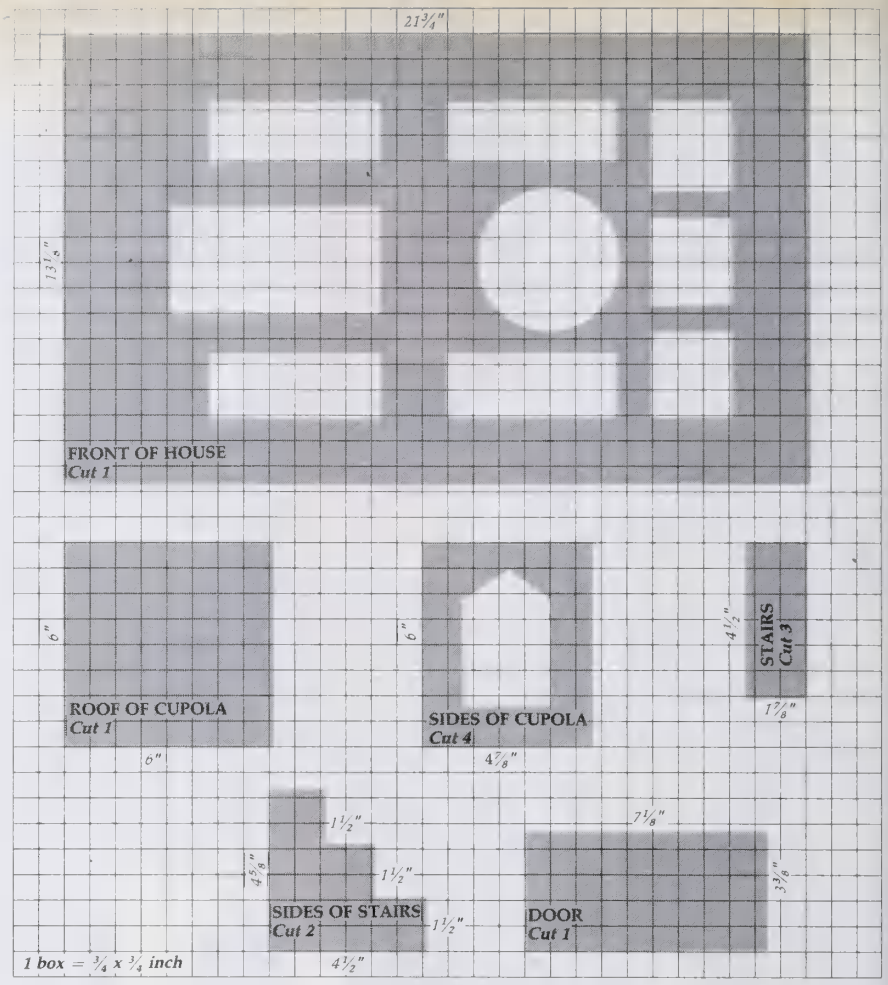
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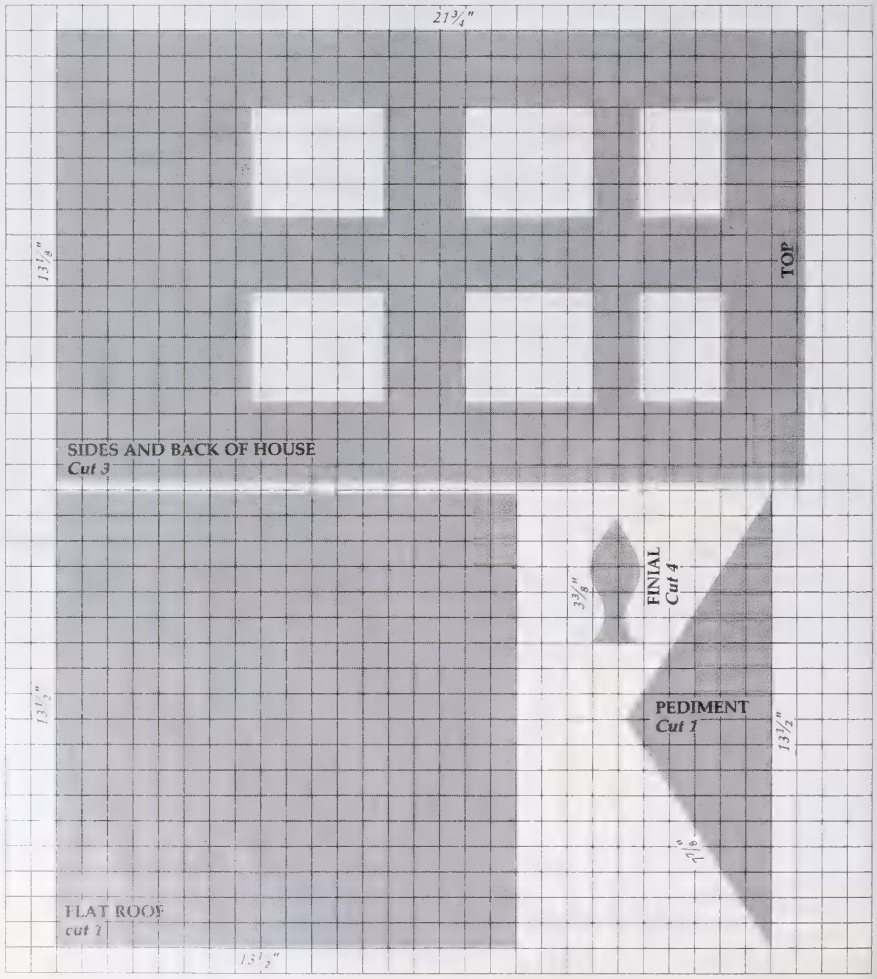
Grandly proportioned, this mansion made of gingerbread is $13\frac{1}{8}$ inches square and stands $21\frac{3}{4}$ inches high without the cupola. When building this delightful edifice, you may need to trim a bit from the top and bottom of the front, back and side pieces if your oven is small.

To make a pattern for cutting out the dough, draw the diagrams at right, using the dimensions shown, on heavy brown paper. Sides should be as straight as possible and corners very sharp so that final assembly of the house is easy. Working with a plastic 45-degree triangle to trace the corners will help.

Following the recipe, make five batches of dough, roll each one into a ball and refrigerate. When rolling out the dough, use one ball for the front, one for the back and one for each side of the mansion. From the fifth ball, cut the following: one large roof, one cupola roof, one pediment, the cupola's four sides, four finials and one door. If you want to add steps leading up to the front door (ours is shown without), cut three stairs and two sides for the stairs from the fifth ball of dough.

You will need to cut three versions of the six-window pattern *(at right, second from bottom)*, so you can construct the back of the mansion and both sides. For the front, use the pattern with the round window and door *(at top right)* and cut only one.





How to make the famous Bacardi rum cake.



BACARDI® rum cake

Now make it with regular or pudding cake mix.

Cake:
- 1 cup chopped pecans or walnuts
- 1 18½ oz. pkg. yellow cake mix*
- 1 3¾ oz. pkg. Jell-O® Vanilla Instant Pudding and Pie Filling
- 4 eggs
- ½ cup cold water
- ½ cup Wesson® oil
- ½ cup Bacardi dark rum (80 proof)

*If using yellow cake mix with pudding *already* in the mix: omit instant pudding, use 3 eggs instead of 4, ⅓ cup oil instead of ½.

Glaze:
- ¼ lb. butter
- ¼ cup water
- 1 cup granulated sugar
- ½ cup Bacardi dark rum (80 proof)

Preheat oven to 325°F. Grease and flour 10" tube or 12-cup Bundt® pan. Sprinkle nuts over bottom of pan. Mix all cake ingredients together. Pour batter over nuts. Bake 1 hour. Cool. Invert on serving plate. Prick top. Spoon and brush glaze evenly over top and sides. Allow cake to absorb glaze. Repeat till glaze is used up. Glaze: Melt butter in saucepan. Stir in water and sugar. Boil 5 minutes, stirring constantly. Remove from heat. Stir in rum. Optional: Decorate with border of sugar frosting or whipped cream.

Whether it's food or drink, Bacardi tastes great mixed because it's great unmixed. Try a little over ice. And for a free recipe booklet, write to Bacardi Imports, Inc., Dept. HB12, 2100 Biscayne Blvd., Miami, FL 33137. Offer void where prohibited.



BACARDI rum. The mixable one. Made in Puerto Rico.

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Baker Furniture Linea Cara Collection



Palmyra vine over a solid base. The natural finish of this chair imparts a light, casually elegant look to the design. Distributed by Baker Furniture, the Linea Cara Collection designed by Karl Rausch is available through Baker, Knapp & Tubbs showrooms in the thirteen cities listed below.

Baker Knapp & Tubbs
A North American Philips Company

dimension of flowing motion is achieved in this sculptural form. Wood bands lay long individual strands the

Distinguished manufacturer and distributor of furniture with showrooms in Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, New York, Philadelphia, San Francisco, Troy and London

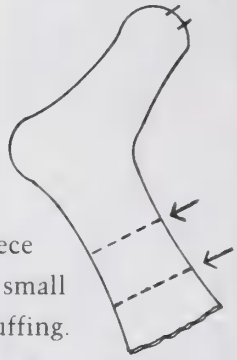
HEIRLOOM ORNAMENTS

Continued from page 87

SOCK JESTER DOLL

1 cotton sock (child's size 7)
Thread
Stuffing
1 scrap white cotton sock
Ribbon, about 3/4 yard, 5/8 inches wide
3 tiny bells

1 At top of sock, cut off two pieces for hat and arms. Save cuffed piece for hat. Cut a small slit in toe for stuffing.



2 Place sock flat with heel at center back. Cut slit in bottom of sock through both sides to form legs. Turn inside out, take 1/2-inch tuck in back to shape body; stitch. Turn right side out; stuff.

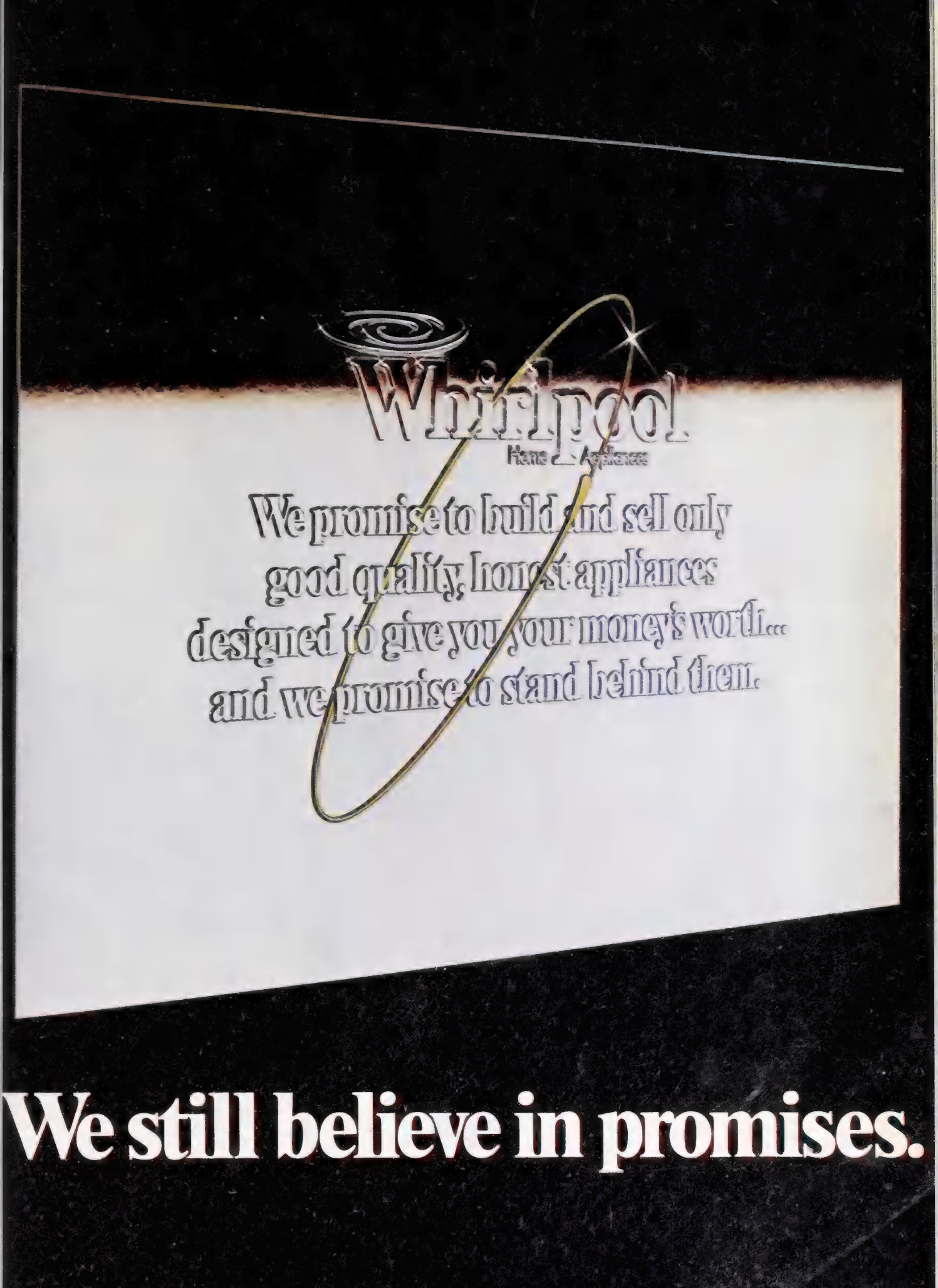


3 Stitch opening at top closed. About one quarter below the top, tie thread tightly around body to form head. Near the base of the legs, sew thread to form feet.



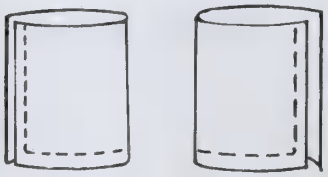
4 Cut piece saved for arms in half. Fold each piece in half and stitch

(Continued on page 126)


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designed to give you your money's worth...
and we promise to stand behind them.
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Continued from page 124

wrong side to wrong side, leaving small opening for stuffing; stuff.





5 Stitch arms to shoulders and tie thread near ends to form hands.

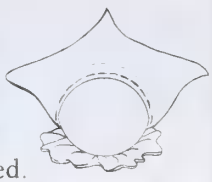
6 Gather white-sock scrap at top and bottom and pull over doll's head. Sew into place.



7 *To make hat:* Turn strip of cuff inside out. Use the finished edge for bottom of hat. Sew three points, trim off excess material, hem raw edge and turn right side out. Position hat at back of head; attach it three-fourths of the way around. Stuff, then stitch opening closed.







8 Gather ribbon; stitch to neck and hands. Paint a face using acrylic paints. Sew bells on points of cap.

(Continued on page 128)

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CERAMIC TILES OF ITALY

HEIRLOOM ORNAMENTS

Continued from page 126

TASSELED SWEETS BAG

Pieces (approx. 10 by 12 inches) of rich-looking fabric
Polyester quilt batting interlining
Lining material
Tassels and cord (hand crocheted or ready made)

☐ Cut out two equal-sized pieces each of fabric, batting and lining, measuring 4 inches at the widest part and tapering to a point (should be about 6 inches long).

☐ Place one piece of fabric over one piece each of batting and lining, and quilt or bead to your liking. Repeat with other three pieces.

☐ Working right side to right side of fabric, stitch sides, leaving a 1/4-inch seam and opening at top. Then turn purse inside out and make a 1/2-inch hem at the top. Leave an opening at side for drawstring or . . .

☐ Crochet or sew 10 or 11 loops top to hold drawstring. Thread c cheted or ready-made cord throu the opening or loops. Attach one two tassels at bottom.

PIN BALL

Unbleached muslin
Polyester Fiberfil
Scraps of silk, brocade, velv or the like
2 ribbons, 7 inches long a 1/2 to 1-1/4 inches wi (mix colors to your liking
Strings of tiny beads
Ready-made medallions

☐ From muslin, cut out two circ (2-1/2 inch diameter) and one st 7 by 1-1/4 inches.

☐ Working wrong side to wro side, stitch circles to strip to fo cylindrical shape, leaving a 1-1 inch opening.

☐ Turn right side out and stu Stitch opening closed.

☐ From scraps, cut out two circ slightly larger than the muslin on Pin onto muslin circles and stitch.

☐ Cover middle strip with ribb wide enough to cover edges of c cles, or use two ribbons overlappi Where ribbon ends meet, fold und raw edges and stitch.

☐ Sew a string of beads around ou line of circle on each side. On o side, attach a ready-made hea shaped medallion (or any oth shape of your choice).

☐ Loop a ribbon and sew on top.

BEADED PENTAGONS

Strathmore 3-ply cardboard
Fabric scraps of 6 to 12 harm nious prints or solids in sil cotton, etc.
Rubber cement
Small beads

(Continued on page 13





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The snowball that came in from the cold.

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HEIRLOOM ORNAMENTS

Continued from page 128

Beading needle
Braided cord

☐ Out of cardboard, cut 12 pentagons about 1-1/2 inches wide (measuring across widest part). *Important:* All pentagons must be equal sized.

☐ From fabric scraps, cut out 12 pentagons 1/8 to 1/4 inch larger than cardboard pieces.

☐ Coat one side of a cardboard pentagon with rubber cement.

☐ Cover the *other* side with the fabric pentagon (wrong side face down), making sure to position it so that sides are equidistant from center. Then fold edges underneath onto glued side and use toothpick to smooth out both sides.

☐ Repeat this procedure for the 11 other pentagons.

☐ When each piece is dry, create a star pattern (or any other pattern you like) with beads, using a beading needle.

☐ Blind stitch six of the pentagons together. Do the same for the other six pentagons and sew the two halves together.

☐ Attach cord for hanging at one corner.

PILLOW PUFFS

Scraps of fabric (cotton, rayons—something that doesn't unravel) in two contrasting colors or prints
Polyester Fiberfil
Ribbon (about 1/4 inch wide)

☐ Cut out 12 1-3/4-inch squares (six of each fabric).

☐ Working wrong side to wrong side, stitch two contrasting color squares together, leaving one side open for stuffing. Turn right side out and stuff. Close up fourth side of each square. Repeat for five other squares.

☐ Sew together corners of the six finished squares to form a ball. At each corner tie a small bow and stitch to secure. Fasten a long ribbon for hanging loop.■

COMING NEXT MONTH

- *Color forecast for '83*
- *Decorating attics, studio apartments, country cottages—and more*
- *Palladio, the 16th-century architect making news today*
- *Soups and breads for hearty winter suppers*
- *An 1880s Maine Inn serves bed, breakfast and history*
- *Three nature-loving generations garden together*
- *Our Kitchen-of-the-Month*



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BOOKS TO GIVE

Continued from page 48

There are no pictures, but none are needed. In sensuous prose Fisher evokes a whole world of sights, smells, tastes and feelings. She is a woman of strong opinions, good sense and rare sensibility. This is a book to dip into, to savor slowly, perhaps accompanied by a glass of gentle white wine.

Phyllis C. Robinson has just completed a biography of Willa Cather to be published by Doubleday next spring.

The following books, lavished with photographs and revelations, are also worthy of gift-giving.

AMERICAN FOLK DOLLS
Wendy Lavitt
Alfred A. Knopf
$14.95 Paperback, $25 Hardcover

The legend and lore of humble dolls with historical footnotes and 110 captivating photographs by Schecter Me Sun Lee. Through the faceless dolls of Amish sects, the topsy-turvy dolls of plantation days and many other toys rooted in colonial America, the author traces the origins of beloved folk.

LUXURY TRAINS
George Behrend
Vendome Press, $35

From the Orient Express to the TGV, this book transports us to a luxurious world of cut crystal, fine linen and haute cuisine. En route, we meet the likes of Hercule Poirot and Queen Victoria (who was accompanied by a pair of six-wheeled royal saloons). Train buffs and armchair travelers can peruse timetables, maps, menus and scale drawings of the greatest rail systems on earth, including the record-breaking TGV.

AMERICAN DECORATIVE ARTS
Robert Bishop & Patricia Coblentz
Harry N. Abrams, Inc., $65

An ambitious volume that spans more than 360 years of furniture, ceramics, glass, textiles, art, architecture and everyday household items. Of the 443 illustrations, 160 are in full-color. It's worth its ample weight in richness of material.

FLORENCE AND TUSCANY
Text—Peter Lauritzen
Photographs—Fulvio Roiter
Vendome Press, $60

Glorious views of the Siena Palio, the Winter Carnival at Viareggio, and the Feast of San Ranieri aglow with thousands of candles bordering the Arno. To experience Florence and Tuscany through these sensitive photographs is the next best thing to a stroll on the Ponte Vecchio.

WALT DISNEY'S EPCOT
Text—Richard R. Beard
Harry N. Abrams, Inc., $35

Disney's vision of a new world, otherwise known as the Experimental Prototype Community of Tomorrow, has recently been unveiled in an $800 million project in Florida and in the form of a behind-the-scenes book. The latter is a fine documentary that will intrigue beginning readers and grandparents alike. While many of the illustrations are artists' renderings (book production predated actual exhibits), we see how the concept evolved. According to one 12-year-old book critic, "It's awesome!"■



rather serve?

NEW DREAM CAKE

YELLOW* DREAM CAKE

1 cup water
1 envelope DREAM WHIP® Whipped Topping Mix
1 package (two-layer size) any yellow cake mix (REGULAR OR PUDDING-INCLUDED)
Eggs (use number specified on cake mix package)
1/4 cup oil
1 package (4-serving size) JELL-O® Vanilla Flavor Pudding and Pie Filling (NOT INSTANT PUDDING)

*CHOCOLATE DREAM CAKE

Use devil's food cake mix, chocolate flavor pudding and pie filling, and increase water to 1-1/4 cups.

1. Preheat oven to 350°. Combine all ingredients in large mixer bowl. Beat at medium speed of electric mixer for four minutes. Pour into pans *very generously* greased with solid vegetable shortening (about 1/2 tablespoon for each pan) and floured. Use two 9-inch round layer pans (at least 1-1/2 inches deep) or three 8-inch round pans.
2. Bake for 35 to 40 minutes, or until cake tester or wooden toothpick inserted into centers comes out clean. (Use only this method to test for doneness.)
3. Cool in pans 10 minutes. (Cake cooled longer may stick to pan.) Loosen from sides of pans, remove, and cool completely on racks. Frost top sides up with at least 2-1/2 cups of your favorite frosting.

SWEDISH CHRISTMAS

Continued from page 67

PRINCESS CAKE

Cake

- Butter
- Bread crumbs
- 3 egg yolks
- 4.5 ounces sugar
- 1 tablespoon cold water
- 1 ounce potato flour
- 1 ounce all-purpose flour
- 3 egg whites

Filling I

- 2 egg yolks
- 2 teaspoons potato flour
- 1 tablespoon sugar
- 6-1/2 ounces half-and-half
- 1 to 1-1/2 tablespoons vanilla sugar
- 3-1/4 ounces cream, whipped (if desired)

Filling II

- 1/2 cup cream, stiffly whipped
- 1 teaspoon vanilla sugar

Marzipan

- 4.8 ounces almonds
- 7.2 ounces confectioners' sugar
- 3 egg whites (approximately)
- Food coloring

☐ Preheat oven to 300°. Butter a 10-inch cake pan and coat with bread crumbs. Mix together egg yolks, sugar and water and whip until fluffy and fully blended.

☐ Sift flours together and mix into egg yolk mixture.

☐ Whip egg whites until stiff and fold into flour/egg yolk mixture. Pour into prepared pan and bake 30 minutes. Remove from oven and cool on cake rack. Slice cake into three layers; set aside.

☐ *To make filling I:* Mix egg yolks, potato flour, sugar and half-and-half in a nonaluminum flameproof bowl. Place bowl over low heat and whip until mixture thickens. Remove from heat and continue to whip mixture until it is cool. Refrigerate until cold. Then fold in vanilla sugar. If you desire a smoother filling, fold in whipped cream.

☐ *To make filling II:* Fold vanilla sugar into whipped cream.

☐ *To make marzipan:* Blanch almonds in hot water; remove and peel off skins. Dry almonds, then place in food processor and grind until flourlike. Mix almonds with sugar using mortar and pestle until fully ground; then gradually add egg whites until mixture has consistency of taffy. Add food coloring until desired color is reached.

☐ Roll out on hard surface (preferably marble) until approximately 1/4 inch thick. Refrigerate to keep cool.

☐ *To assemble:* Spread filling I between layers. Spread filling II over outside surface of cake. Then cover entire cake with marzipan reserving some for decoration. Sprinkle top with confectioners' sugar. Make a marzipan bow for top of cake. (Recipe from Charlotte's, 146 Chambers St., New York, NY 10001.)■



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A CAROLING PARTY

Continued from page 108

VIRGINIA HAM

- 1 12 to 16 pound Smithfield-type ham
- 1 cup honey
- 1/2 cup brown sugar
- 1/2 cup dry sherry

☐ Soak ham 10 to 12 hours in enough cold water to cover. Rinse ham and scrub rind thoroughly.

☐ Put ham in large pot, skin side down. Cover with cold water. Bring to a boil; lower heat and slowly simmer 20 minutes per pound of ham.

☐ Remove ham from water. Using sharp knife, remove tough outer skin, leaving layer of fat around ham. Score surface of ham with sharp knife to make a decorative pattern.

☐ Preheat oven to 350°. Mix honey, sugar and sherry to form thick glaze. Spoon over ham. Bake 1 to 2 hours, or until glaze is golden and crisp. Makes about 30 servings.

BRAISED RED CABBAGE

- 1/2 pound bacon, cut into 1/2-inch pieces
- 8 pounds shredded red cabbage
- 1 cup white wine vinegar
- 3/4 cup dark brown sugar
- Salt and pepper to taste
- 1 cup peeled chestnuts
- 4 tart apples, peeled and cut into slices

☐ Cook bacon until crisp. Set aside. Cook cabbage in bacon fat until wilted. Add remaining ingredients and mix.

☐ Place in covered casserole and cook over low until cabbage, apples and

(Continued on page 134)


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A CAROLING PARTY

Continued from page 132

chestnuts are tender. Just before serving, stir in crispy bacon. Makes 16 to 20 servings.

GRATIN OF SQUASH

- 4 tablespoons butter
- 2 butternut squash, peeled and grated
- Freshly grated nutmeg
- Salt and pepper to taste
- 1 cup fresh white bread crumbs
- 1/2 cup grated gruyère cheese

☐ Heat butter in large skillet. Toss grated squash in butter; season with nutmeg, salt and pepper. Transfer squash to shallow baking casserole. Top with bread crumbs and grated cheese.

☐ Bake in slow oven 1 hour until topping is golden brown. Makes 12 servings.

CASSEROLE OF WHOLE SCALLIONS

- 40 whole scallions, trimmed of root end and cut to 4 inches long
- 4 tablespoons unsalted butter
- Salt and pepper to taste

☐ Boil scallions 3 minutes. Immerse in cold water to stop cooking and drain.

☐ Arrange in buttered casserole. Season with salt and pepper and dot with butter. Cover with waxed paper and lid. Bake in 350° oven 30 minutes. Makes 15 to 20 servings.

FENNEL AND RED RADISH SALAD

Dressing:

- 1/2 cup light olive oil
- 1/4 cup wine vinegar
- Salt and pepper to taste
- 1 teaspoon sugar
- 2 tablespoons lemon juice
- 1/4 cup chopped chervil or parsley

- 4 bulbs fresh fennel, core removed, sliced 1/8 inch thick
- 4 bunches red radishes, washed, topped, thinly sliced

☐ Combine ingredients for dressing. Chill. Toss with fennel and radishes about 1/2 hour before serving. Makes 12 to 16 servings.

PECAN POUND CAKE

- 1 pound unsalted butter
- 1-3/4 cups sugar
- 9 eggs
- 1 teaspoon vanilla
- 2 tablespoons brandy
- 1/2 teaspoon mace
- 4 cups cake flour
- 1/2 teaspoon cream of tartar
- 1/2 teaspoon salt
- 1-1/2 cups coarsely chopped pecans or walnuts

☐ Preheat oven to 325°.

☐ Cream butter thoroughly. Add sugar gradually, creaming well. Add eggs, one at a time, beating well after each addition. Add vanilla, brandy and mace.

☐ Sift together flour, cream of tartar and salt. Add gradually to batter. Do not overbeat. Stir in nuts.

☐ Pour into buttered loaf pans (two 9 by 5 inch). Bake about 45 minutes or until done. Turn onto racks to cool. Makes about 20 servings.

ORANGE CONSERVE

- 8 cups chopped oranges (peel skin with zester, remove white membrane and chop pulp coarsely)
- 5 cups sugar
- 1/2 cup Cointreau or Grand Marnier

☐ Sprinkle sugar and liqueur over oranges and allow to sit at least 24 hours.

☐ Boil slowly for 1 hour or more until mixture thickens. Pour into sterilized jars and seal. Makes 5 half-pint jars. ■

DELECTABLE GIFTS

Continued from page 115

ALEXIS'S CHOCOLATE CHIP COOKIES

- 1 pound (4 sticks) unsalted butter
- 3 cups brown sugar
- 1 cup granulated sugar
- 4 eggs
- 2 teaspoons vanilla

(Continued on page 136)



Only one multi-purpose appliance has earned the right to be called the Food Preparation Center. Sunbeam!

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Tupperware Holiday Collectibles are the perfect gifts for friends who love to entertain. Party Susan® tray with Seal goes from refrigerator to party. Four-piece Multi-Mugs® set with coaster/covers match holiday plates on opposite page. Purchase at Tupperware Parties, Oct. 4–Jan. 1.

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☐ Mix icing ingredients until smooth. Spread on cooled cookies and sprinkle with colored sugars, or pipe designs in various colors onto cookies with pastry bag. Makes about 24.

FRUITS IN LIQUEURS

Make these when fruits are at the height of their season, and save until Christmas.

Strawberries in Rum
Cherries in Brandy
Raspberries in Kirsch
Peaches in Grand Marnier or Brandy
Apricots in Amaretto
Raspberries in Cognac
Grapes in Sambuca
Plums in Brandy
Orange Slices in Cointreau

☐ Make a sugar syrup of 2 cups granulated sugar and 1 cup water. Heat syrup to 230°. Add appropriate liqueur, using 1 part liqueur to 1 part syrup, and pour over fruit that has been packed into clean glass jars. Seal and store for at least two months in very cool place or in the refrigerator until ready to use.

CHOCOLATE "BUCKET"

Vegetable oil
12 ounces semisweet chocolate
Tupperware-type container the size of a small bucket
Braided cord

☐ Melt chocolate in top of double boiler. Using a pastry brush, coat container with a thin layer of oil. Cover with waxed paper, then coat again with oil. Brush with a thick layer of melted chocolate.

DELECTABLE GIFTS

Continued from page 134

3-1/2 cups all-purpose flour
1-1/2 teaspoons salt
2 teaspoons baking soda
1-1/2 cups real chocolate chips

☐ Preheat oven to 375°.
☐ Cream butter until smooth; add sugars. Beat in eggs and vanilla.
☐ Sift together flour, salt and baking soda and beat into above mixture. Add chocolate chips. Drop 2 to 3 tablespoons of batter onto greased baking sheet, 2 inches apart. Bake 8 minutes.
☐ Remove from pans and cool on racks. Makes 30 cookies (4-inch diameter). (Note: If cookies become hard while still on the baking sheet, put sheet back into the oven for a few seconds to soften them for easy removal.)

ICED SUGAR COOKIES

2 cups flour
1/4 teaspoon salt
1/2 teaspoon baking powder
1/2 cup butter
1 cup sugar
1 egg
2 tablespoons brandy
1/2 teaspoon vanilla
Icing:
1 cup confectioners' sugar
1 egg white
Few drops of lemon juice

☐ Sift together dry ingredients. In an electric mixer, cream butter and sugar; add egg, brandy and vanilla and beat well. Add dry ingredients a little at a time and mix until well blended. Wrap and chill dough for at least 30 minutes before rolling.
☐ Preheat oven to 400°. On a lightly floured board, roll out one third of dough at a time. Roll to about 1/8 inch thick and cut out with cookie cutters. Put shapes on buttered baking sheets and bake 10 minutes. Do not brown. Cool on racks.



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Tupperware offers and gift sets described in these pages not available in Canada.



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☐ Sift flour with allspice and stir into batter cup by cup until well mixed.

☐ Spoon into prepared cake pans. Set pans in shallow pan with 1-1/2 to 2 inches hot water. Bake 3 to 3-1/2 hours, until done. Test with toothpick. Cool in pans on a cake rack.

☐ Remove from pans, pull off waxed paper and glaze with strained apricot jam heated with brandy. Decorate with dried apricots and nut halves and glaze again. Let glaze harden before wrapping in cellophane. Keep in cool place. To serve, slice very thinly. Makes 2 cakes.

CRANBERRY TARTLETS

- 2 recipes Perfect Nut Crust *(see recipe below)*
- *Cranberry Filling:*
- 2 envelopes (2 tablespoons) unflavored gelatin
- 6 cups fresh or frozen cranberries
- 2 cups sugar
- 1 cup red currant jelly
- *Garnish:*
- 1 cup heavy cream, whipped

☐ Prepare crust and, using your fingers, press dough firmly against bottoms and sides of 3-inch tart pans so that it is about 1/8 inch thick. Chill shells 1 hour.

☐ Preheat oven to 350°. Put shells on baking sheet and bake until slightly golden and firm, about 12 to 15 minutes. Remove baking sheet from oven and set tart pans on rack to cool. Then carefully remove shells from pans.

☐ *To prepare filling:* Stir gelatin into 1/2 cup cold water until dissolved. Wash and pick over cranberries. In saucepan, combine cranberries with sugar and jelly. Gently boil mixture, uncovered, over moderate heat, stirring occasionally, 15 minutes. Remove pan from heat, cool mixture slightly and stir in softened gelatin.

☐ When mixture is cool, divide it evenly among tart shells. Chill tarts; top with whipped cream. Makes 24 tartlets.

(Continued on next page)

☐ Place container in refrigerator and let cool till chocolate is hardened. Brush again with chocolate making sure all surfaces are amply covered. Place in refrigerator overnight.

☐ Carefully remove Tupperware container and top with braided cord. (If chocolate should crack, you can always "glue" the surfaces with more melted chocolate.)

CHOCOLATE TRUFFLES

- 1/4 cup heavy cream
- 2 tablespoons dark rum
- 6 ounces German chocolate, cut into pieces
- 4 tablespoons butter, softened
- Unsweetened cocoa

☐ In saucepan, boil cream until reduced to 2 tablespoons. Remove from heat and stir in rum and chocolate. Return to low heat and stir until melted.

☐ Stir in softened butter. When smooth, pour mixture into bowl and refrigerate until firm, about 1 hour.

☐ With a teaspoon, scoop chocolate and form into balls. Roll in cocoa. Store in refrigerator—let stand at room temperature 20 minutes before serving. Makes about 25 truffles.

MRS. MAUS'S FRUITCAKE

- 1 pound (4 sticks) butter, at room temperature
- 2 cups sugar
- 12 eggs
- 6 pounds candied fruits and fresh nuts (choose from the following: citron, lemon peel, orange peel, cherries, apricots, walnuts, pecans)
- 1/2 cup molasses
- 2-1/2 cups all-purpose flour
- 2 tablespoons allspice
- *Glaze:*
- 1 cup apricot jam
- 1/3 cup brandy
- *Garnish:*
- Whole dried apricots, pecan halves

☐ Preheat oven to 275°. Butter two 9-inch cake pans or two loaf pans. Line with waxed paper, butter again, and flour.

☐ Cream butter and sugar until creamy and light. Add eggs one at a time, beating batter until fluffy. Stir in fruits, nuts

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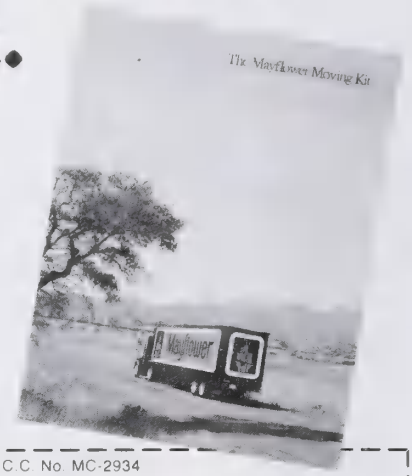


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DELECTABLE GIFTS

Continued from page 137

PERFECT NUT CRUST

- **10 ounces finely chopped walnuts or almonds**
- **1/2 pound (2 sticks) unsalted butter, softened**
- **1/3 cup sugar**
- **3 cups flour**
- **1 egg, beaten**
- **1 teaspoon vanilla or almond extract**

☐ Preheat oven to 350°.

☐ Using an electric mixer or wooden spoon, mix together all ingredients until well blended.

CRANBERRY MUFFINS

- **2 cups flour**
- **1/2 cup sugar**
- **1 tablespoon baking powder**
- **1/2 teaspoon salt**
- **2/3 cup fresh orange juice**
- **2 eggs, slightly beaten**
- **3 tablespoons butter, melted**
- **1/2 cup walnuts, chopped**
- **1-1/4 cup cranberries**
- **2 teaspoons grated orange rind**

☐ Preheat oven to 400°. Sift together flour, sugar, baking powder and salt. Make a well and pour in orange juice, eggs and butter. Mix well. Fold in remaining ingredients.

☐ Pour into greased muffin cups three-fourths full. Bake 20 to 25 minutes. Makes 16 to 18 muffins.

Adapted from The Silver Palate Cookbook, *Workman Publishing.*

LANGUES DE CHAT

- **4 ounces unsalted butter**
- **3/4 cup extra fine sugar**
- **1 teaspoon vanilla**
- **2 eggs**
- **1-1/4 cups sifted flour**

☐ Cream butter, add sugar and mix well. Add vanilla and beat in eggs one at a time. Add flour and beat until smooth.

☐ Fill pastry bag fitted with a 5/16-inch plain tip. Butter and flour finger molds and fill with mixture. Bake at 350° for 10 to 15 minutes, until brown around the edges. Makes about 3 dozen cookies.

GERMAN ANISE COOKIES

- **4 large eggs**
- **2 cups sugar**
- **4 tablespoons anise seed**
- **1 teaspoon grated lemon or orange rind**
- **4 cups all-purpose flour**
- **1 teaspoon baking soda (this can be eliminated for a flatter cookie)**

☐ Preheat oven to 300°.

☐ Beat eggs until light and lemon colored. Gradually add sugar and continue to beat about 10 minutes, until batter is thick and lemon colored. Add anise and rind. Sift together flour and baking soda

(Continued on page 144)



A SPECIAL BIT OF MAGIC

Robbi Hunt

In the rush of today's busy world, it is easy to forget the excitement, the enchantment, the anticipation very small child feels during this pecial Holiday Season. Remember he joy of the sights, sounds, and mells of Christmas past? For many of s, shopping becomes a chore rather han a pleasure, and gifts are bought ut of obligation and not out of love nd friendship.

How nice it would be if you could ep back in time and recapture the ld-fashioned glow, the warmth and harm of Christmas long ago; to pause nd consider, to savor the sights, ounds, and wonderful smells; to be a hild again if only for a moment. Well, ow you can do just that!

The Old Mill Specialty Center in Mountain View reestablishes that world of childhood memories. More than just a place to shop, it is one to enjoy. Envision a recreated 17th century New England water wheel churning slowly while hundreds of tiny lights twinkle like swarms of fireflies in the trees. Christmas is everywhere you look, from the bright blush of thousands of poinsettas to the animated elves playing and fishing at the water's edge.

Many delightful discoveries are made while exploring The Old Mill's winding walkways. Among the shops downstairs you will find gifts from the Orient, an old-fashioned candy shop filled with chocolate Santas, peppermint sticks and other delights, elegant custom-made jewelry, and fashion apparel from fine lingerie to one-of-a-kind separates and scarves.

One small shop offers the unusual and fanciful in cards and giftwrap. Another offers handmade quilts, real teddy bears all soft cuddly as well as handcrafted items for children and adults. The coziness of the unique coffee house and bookstore beckons from one side, while further along the way can be found a mouthwatering assortment of dried fruits, nuts and holiday sweet meats. Still others feature colorful T-shirts, baseball trading cards for the collector. a large selection of fashion eyewear and even computer classes for both fun and business, designed especially for the first-time user.

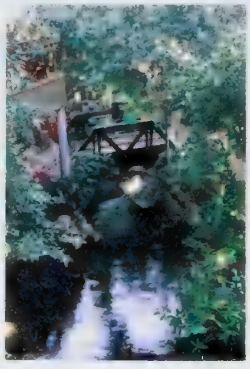
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Upstairs, amid delightful animal animations more discoveries await. Here you will find imported kitchen and dining ware, specimen seashells and collector corals and an elegant bath shop adjoining a soap and potpourri store with articles from luxurious bubble baths to fine French milled soap.

Across the way are delicate porcelain dolls, Hummel figurines and other collectibles; beautiful antiques, fine antique reproductions, and unusual, one-of-a-kind gifts. Another shop features a blend of casual dresses and beautiful imported silks by the yard. Next door you will find a wide selection of fashion footwear; around the corner, soft suede coats and importe Icelandic woolens. There is even The Lace Museum, the only museum of it kind in the U. S., showing and teachin lace techniques from around the world. A very special shop just for Christmas sparkles with old-fashione glass ornaments and decorations, ma of which cannot be found elsewhere.











Claus & Co. Unlimited, Inc.–1980

Santa will be at The Old Mill from Nov. 26-Dec. 23, (excluding Mon., Nov. 29). Hours are 11AM to 8PM daily-Sun. noon to 5PM.



Santa's official peninsula residence: Hyatt Hotels, Palo Alto

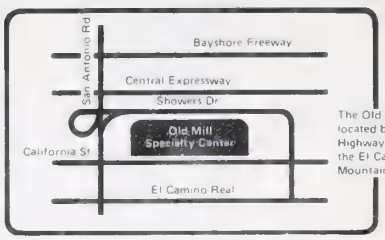
And what would Christmas be without Santa Claus? Every Center has its Santa in a red velveteen suit and cotton beard but only The Old Mill has the real Santa C. Claus. The minute you see him, no matter what your age, you will know from his snow white hair to his plump belly, to his shiny leather boots, that he is as real as your childhood dream. Among the many men who portray Santa Claus, this Santa is different. His real name is Santa C. Claus (the C is for Christopher), and he is Santa Claus 365 days a year and is every bit as real as his picture.

Other special treats are everywhere—a beautiful old-fashioned gingerbread village sparkling with lights, colorfully costumed madrigal singers, brass ensembles, even handbell choirs, bringing the magic of Christmas to all who enter The Old Mill.

Hungry from all your exploring? The Old Mill's international array of 12 restaurants presents an ever-changing menu of tastes and moods. The six small restaurants in the French Quarter offer you hamburgers, Greek food, fish & chips, shish-kabob, crepes, and the best in Polish & Ukrainian foods. Here you will also find scrumptuous confections, pastries and even freshly-made gingerbread houses you can take home and finish decorating yourself. At the other end of the center you can enjoy the best pizza in the Bay Area, or, for more formalized dining, sit on one of the patios along the stream for fresh salads & quiches, authentic Mexican food, New Orleans style creole cooking or the hot and spicy dishes of Hunan, China. At night enjoy the special sights and sounds of one of the Old Mill's nightclubs or attend one of its six first-run movie theatres. For a snack as you walk along there are chocolate chip cookies fresh from the oven or an ice cream cone.



So whether you are shopping for something special or just want to spend a delightful time with family and friends, you will enjoy an old-fashioned Christmas at The Old Mill. ■



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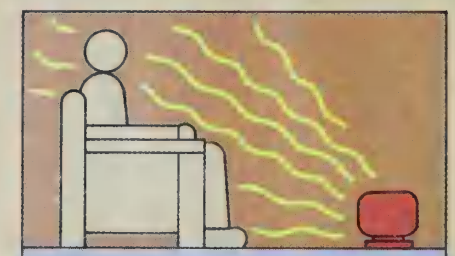
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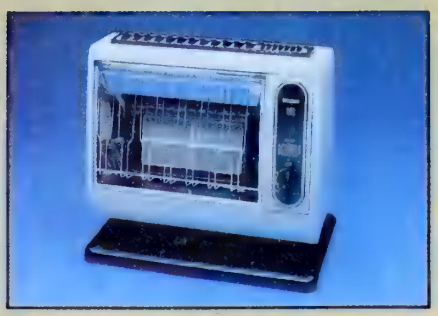
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PRODUCT INFORMATION

(R)—Retail Store
(T)—Trade only
(MO)—Mail Order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

Correction: In the October issue in "Primer for Three Special Gardens," Pamela J. Harper photographed the yellow winter aconites on page 109.

In the November issue, Marlene Sorosky prepared the desserts shown on page 97.

COVER

● **Design**—Hutchings/Lyle Inc., 255 E. 72 St., New York 10021. **Dhurrie rug**—Coury Rugs (T), 515 Madison Ave., New York 10022. **Antique fire screen, andirons, fire tools**—Wm. H. Jackson (R & T), 3 E. 47th St., New York 10017. **Patchwork teddy bear**—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Ribbons on tree and packages**—Hyman Hendler & Sons (R & T), 67 W. 38th St., New York 10016. **Glass beads and glass icicles on tree**—James A. Cole (T), 675 Sixth Ave., New York 10010. **Lace-covered potpourri sachet on tree**—Cherchez (R), 864 Lexington Ave., New York 10021. **Foil-covered chocolate ornaments**—Johnny Jupiter (R), 385 Bleecker St., New York 10014.

ON DECORATING & DESIGN: DHURRIES

● *Page 13 (top to bottom):* **Dhurries:** Sikkim, Java, Paloma, Camelot, Lucinda, Ancora, Beijing, Xanadu, Bahama, Bouquet, Gillette, Bhadohi, Kaska, all wool except cotton Paloma dhurrie—Patterson, Flynn & Martin Inc. (T), 950 Third Ave., New York 10022.

MARKETPLACE: ORNAMENTS AND WREATHS

● *Page 15 (top to bottom):* **Pull toys,** 4 inches long—Museum of American Folk Art (R), 49 W. 53rd St., Dept. HBC, New York 10019. **Lace ornaments**—Cherchez (R), 864 Lexington Ave., New York 10021. **Doves of homespun,** 4½ by 3½ inches; **hearts of old quilts,** 2½ by 3½ inches; set of four, $14.50 ppd.—Museum of American Folk Art (R), 49 W. 53rd St., Dept. HBC, New York 10019. **Needlepoint ornaments,** satin-backed—The Wicker Garden (R), 1318 Madison Ave., New York 10028. **Wooden folk ornaments,** painted acrylic birch wood in 18 different designs—Just Plain Folk (M), Box 43, Waitsfield, VT 05673. **Storybook characters and animals,** 3 inches high; write or call (203) 322-7246 for nearest store—Susan Muchinsky, Weed House Antiques (R), 1415 High Ridge Rd., Stamford, CT 06903. **Wooden rocking horses,** 8½ inches wide; **clothespin dolls,** hand-painted, 3 3/4 inches high; **egg basket,** spur wood, 4 inches high; $7.50 each, available only in shop—Museum of American Folk Art (R & MO), 49 W. 53rd St., Dept. HBC, New York 10019. **Sleigh,** 4 inches long with teddy bear, book, candy cane, pinecones—Museum of the City of New York, Museum Shop (R & MO), 1220 Fifth Ave., New York 10029. **Tin ornaments,** hand-painted, one of each per set—Museum of American Folk Art (R & MO), 49 W. 53rd St., Dept. HBC, New York 10019.

● *Page 16:* **Pinecone wreath** #50564 with moss and wire frame available in a variety of shapes and sizes, handcrafted in California—Potpourri (MO), Dept. 114A, The Stitchery Bldg., Wellesley, MA 02181. **Herb and flower wreath**—Cherchez (R), 864 Lexington Ave., New York 10021. **Heart-shaped flower and grass wreath** with Queen Anne's Lace, 16 inches long—American Country Store (R & MO), 969 Lexington Ave., New York 10021. **Dog bone wreath**—The Landfall Collection (MO), Conway, NH 03818. **Pinecone heart**—American Country Store (R), 969 Lexington Ave., New York 10021. **Grapevine wreath, herb and flower wreath**—Cherchez (R), 864 Lexington Ave., New York 10021. **Dried apple wreath, padded quilted wreath** available in Christmas colors; **vine and raffia wreath**—American Country Store (R), 969 Lexington Ave., New York 10021. **Baby's breath and statice wreath,** handmade—Watermelon (MO), 502 Main St., Acton, MA 01720.

THE WARMTH OF CHRISTMAS EVERYWHERE

● *Page 59:* Derry Moore is the photographer of a book titled *Washington: Houses of the Capitol,* published by Viking, with text by Henry Mitchell and foreword by Gore Vidal.

● *Pages 68 and 69:* **Design**—Tessa Kennedy, Kennedy Sumner, 1 Anhalt Rd., London, SW11.

● *Pages 70 and 71:* All items shown available through Nicholas Haslam Ltd., 65C New Kings Rd., London, SW6, England; 736-6083.

● *Pages 72 and 73:* All furnishings, accessories and plants—Simplicity Designs Ltd. (R), 2 Cadogan Gardens, London, England SW 3.

MAKING CHRISTMAS BEAUTIFUL

● *Page 76:* **Twig chairs,** one-of-a-kind and similar ones generally available—The Captain Jefferds Inn, Box 691, Pearl St., Kennebunkport, ME 04046; (207) 967-2311.

● *Page 79:* **Wooden angels**—The American Country Store (R), 969 Lexington Ave., New York 10021.

● *Page 84 (top):* **Table setting** designed by Bob Bell—The Greenery (T), 430 Pacific Ave., San Francisco 94133. **Flora Danica dinnerware and accessories**—Royal Copenhagen (R), 225 Fifth Ave., New York 10010. **Flat bamboo table** by Robert Steffy—Steffy-Walker Furniture (T), 220 Sansom St., San Francisco 94104. **Biedermeir chairs**—Therien & Co. (T), 811 Montgomery St., San Francisco 94133. *(Bottom):* **Country French wine table,** 18th-century **doors,** 19th-century **chairs,** Limoges **china,** Oulivado hand-blocked **fabric on chairs**—Country Elegance Antiques (T), 1452 El Camino Real, Menlo Park, CA 94025.

● *Page 85:* **French check plates,** brass **candleholders** from the Rockefeller Collection. Fonthill **checked fabric, Spanish bottle glass**—Michael Anthony Assocs. (R), 1549 California St., San Francisco 94109. **Windsor chairs**—John Doughty Antiques (R), 619 Sansome St., San Francisco 94111.

● *Pages 86, 87 and cover:* **Antique ornaments:** pentagon pin ball, round pin ball, crocheted sweets bag, all 19th century; sock doll, pillow pin cushions tied together with ribbon—from the collection of Margaret Dean. **Sterling silver scissors dipped in gold**—Eva Antiques Ltd. (R & T), 1050 Second Ave., Shop 2, New York 10022. **Jester dolls**—made by Mildred von Drehle at The Elder Craftsmen (R), 851 Lexington Ave., New York 10021. **Tassled sweets bags, beaded pentagons, round beaded "Fabergé Eggs"**—Robin Thew (R), 265 Dublin Rd., Falls Village, CT 06031. **Pillow puffs** tied together with ribbons—Dianne Saxon (R), 256 E. 10th St., Apt. 2C, New York 10009; Mary Faro at The Elder Craftsmen (R), 851 Lexington Ave., New York 10021. **Ribbons**—Hyman Hendler (R & T), 67 W. 38th St., New York 10018; **Regent Fabrics** (R), 122 E. 59th St., New York 10019. Pre-strung **beads and sequin ornaments** for sewing—Fred Frankel & Sons (R & T), 19 W. 38th St., New York 10018; Tinsel Trading (R & T), 47 W. 38th St., New York 10018. **Fabrics for sweets bags** *(left to right):* Les Glycines #739490.00 print, moire multi on white ground, 56 percent cotton/44 percent rayon; Medard satin #171924.00 print, green on white, 100 percent cotton; Colombo glazed

(Continued on page 142)




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PRODUCT INFORMATION

Continued from page 140

red ground, 100 percent cotton; #60390.01, multicolored stripe, 100 percent silk—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

MUSEUM-INSPIRED PATTERNS

Designer—Kevin McNamara, 541 E. 72nd St., New York 10021. **All fabrics and wallpaper**—Hinson & Co. (T&R), 979 Third Ave., New York 10021 and at wallpaper and fabric stores across the country (Hinson will quilt fabric if requested).

● *Pages 88 to 89:* Philadelphia Tavern #608-F **fabric on windows** in rust on ivory, the New American Wing collection, 100 percent cotton, 54 inches wide, $29.95 per yard; Slipware Stripe #617-E **fabric on armless chairs** in ivory on rust, the New American Wing collection, 100 percent cotton, 54 inches wide, $31.95 per yard; Spatter #153-E **fabric on armchair,** 100 percent cotton, 48 inches wide; Quilt Star #600-E **fabric on throw pillows** in ivory on rust, the New American Wing collection, 100 percent cotton, 54 inches wide, $31.95 per yard; yellow linen and cotton #303Y **fabric on armchair, ottoman and sofa**—Hinson & Co. (T&R), 979 Third Ave., New York 10021.

● *Page 90:* Betsy Brown's Blanket #604-N **fabric on chair and bed coverings** in navy on white, the New American Wing collection, 100 percent cotton, 54 inches wide, $29.95 per yard—Hinson & Co. (T&R) 979 Third Ave., New York 10021. Embroidered **bed linens**—Pratesi (R), 929 Madison Ave., New York 10021. Reproduction Charleston **rice bed** #1915-05, 64 by 87¼ by 91¼ inches high—Baker Furniture (M), Merchandise Mart, Chicago 60654. **Bed hangings** painted by Susan Green, 420 E. 72nd, New York 10021.

● *Page 91:* Philadelphia Tavern print #1608-C **wallpaper** in brown on white, the New American Wing collection $19.95 per roll—Hinson & Co. (T&R), 979 Third Ave., New York 10021. **Flowers**—Peter Cooper, 95-A Newton Lane, Easthampton, NY 11937.

A BREATH OF FRESH AIR FROM FINLAND

● *Pages 96 and 97:* White on white Blocks **wallpaper** from Marimekko 3—Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801. Le Corbusier **lounge chairs,** DuPont Imron-coated welded tubular steel and canvas, COM—Atelier International (T), 595 Madison Ave., New York 10022. **Tubular steel chairs**—Zanotta (M), Via Vittorio Veneto 57, 20054 Nova, Milanese, Italia; write or call distributor, International Contract Furnishings, 305 E. 63rd St., New York 10021; (212) 750-0900. **Glass cube vase** by Heidi Blomstedt, daughter of Sibelius, for Lumi Glass and distributed by Decembre—Marimekko (R), 7 W. 56th St., New York 10019; Finn West (R), 9546 Brighton Way, Beverly Hills 90210. **Blue lithograph** by Kimmo Kaivant; **lithograph over bench** by Edelman.

● *Pages 98 and 99:* Blue and white Blocks **wallcovering** from Marimekko 3, Pastilli **small check wallcovering**—Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801. **Ceramic tile on countertop**—American Olean (M), Div. National Gypsum, 1000 Cannon Ave., Lansdale, PA 19446. **Blue kitchen bowl**—Bennington Potters (R), 324 County St., Bennington, VT 05201. **Kitchen clock**—Conrans (R), 160 E. 54th St., New York 10022. **Striped canister** by Samuel Ward (M) and **striped canvas tote bag** by Decembre—Marimekko (R), 7 W. 56th St., New York 10019; bag also at Crate & Barrel (R), 140 Faneuil Hall, Boston 02109; 850 N. Michigan Ave., Chicago 60611; 1650 Galleria, 1350 Dallas Pkwy., Dallas, 75240. **Glass jars**—Anchor Hocking (M), 109 N. Broad St., Lancaster, OH 43130.

● *Pages 100 and 101:* **Chairs**—Zanotta (M), Via Vittorio Veneto 57, 20054 Nova, Milanese, Italia; write or call distributor, International Contract Furnishings, 305 E. 63rd. St., New York 10021; (212) 750-0900. **Canvas/wood umbrella**—Casa Bella (T), 979 Third Ave., New York 10022. **Painting** by Ulla Rantanen. Picket **striped sheets,** Ilo **floral sheets** by Marimekko—Dan River (M), 11 W. 40th St., New York 10018, **striped tote** by Decembre (M), **paper napkins** by Samuel Ward (M)—Marimekko (R), 7 W. 56th St., New York 10019; Crate & Barrel (R), 140 Faneuil Hall, Boston 02109; 850 N. Michigan Ave., Chicago 60611; 1650 Galleria, 1350 Dallas Pkwy., Dallas 75240.

A CAROLING PARTY

● *Page 109:* **Cotton-lace napkins**—Tabletopping at Henri Bendel's (R), 10 W. 57th St., New York 10019. **Winter-squash casserole with lid,** $85—Eigen Arts (T), 579 Broadway, New York 10012. **New squash casserole with lid** by Eigen Arts in pale green, $85—Macy's Cellar (R), Herald Square, New York 10001.

DELECTABLE GIFTS

● *Pages 114 and 115:* **1. Muffin pan,** $10—Williams-Sonoma (MO), Mail Order Dept., PO Box 3792, San Francisco 94119. **Napkins,** $6.50 each—Henri Bendel (R), 10 W. 57th St., New York 10019. **Wire basket,** $40—Mabel's (R), 1046 Madison Ave., New York 10021. Italian **ceramic tile**—by Antiche through Amaru Tile Selections (T), 964 Third Ave., New York 10022. **2. Finger sheet,** $6.50—Nor-Pro (M), Nordic Products, 6306 215 St. SW, Mountlake Terrace, WA 98043; write for availability. **Marble tabletop**—Bon Marché (R), 55 W. 13th St., New York 10011. **3. Cookie molds:** hearts and flowers, $10; basket of fruit, $8; bear family with sun (not shown), $27—Hartstone (M), 299 Ridgedale Ave., PO Box 400, East Hanover, NJ 07936. **4. Pop Corn Maker,** $55.25—West Bend (M), West Bend, WI 53095; for availability call (414) 334-2311, Customer Service. **Paper box,** $4.50 each—Gordon Fraser (M), South Main St., Newtown, CT 06470; write for availability, attn: Customer Service. **5. Wreath mold,** $20—Boston Warehouse Corp. (M), 39 Rumford Ave., Waltham, MA 02154; write for availability, attn: Customer Service. **6. Pudding mold,** $13.50—Williams-Sonoma (MO), Mail Order Dept., PO Box 3792, San Francisco 94119. Blind Earl comport, $345—Royal Worcester Spode (M), 26 Kennedy Blvd., East Brunswick, NJ 08816; write for availability, attn: Customer Service. **7. Miniloaves tins,** 85¢ each—Chicago Metallic (M), 800 Ela Rd., Lake Zurick, IL 60047; write for availability, attn: Katie Roche. **8. Monkey bread** pot, $17—Boston Warehouse Corp. (M), 39 Rumford Ave., Waltham, MA 02154; write for availability, attn: Customer Service. **9. Cake pan #2406** of heavy cast aluminum Silverstone; each Bundt Lette 3/4 inches in diameter by 2 inches deep, $19.95 plus $2.50 postage/handling; two for $36.95 plus $2.50 postage/handling—Chef's Catalog (MO), 3915 Commercial Ave., Northbrook, IL 60062; for catalog call (312) 480-9400. **Crib quilt,** $650—Made in America (R), 1234 Madison Ave., New York 10028.

GARDEN GUIDE

● *Page 120:* Gifts from the Metropolitan Museum, Box 700HB, Middle Village, NY 11379; (212) 758-8991. Packing, shipping and insurance charges—Add the following to the total amount for each order to a separate address: $2.25 for orders of $10 or less; $2.95 for orders of $10.01 to $25; $3.95 for orders of $25.01 to $40; $4.95 for orders of $40.01 to $75; $5.95 for orders of more than $75; and $5.95 for orders to overseas addresses.■



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QUICK COOK

Continued from page 118

1. In heavy skillet, heat oil until very hot; add rosemary.
2. Fry potatoes until golden, stirring often. Remove and place on paper-lined dish.
3. Add fennel slices to oil and sauté until tender and just brown around edges. Season with salt and pepper. Combine with potatoes and serve.■

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DELECTABLE GIFTS

Continued from page 138

and add slowly, beating at lowest speed

☐ Cover bowl and let stand about 20 minutes. Lightly oil mold. Press a fistful of dough onto center of mold and flatten out toward edges. Remove excess.

☐ Turn mold upside down over greased cookie sheet and let cookies fall out. Bake at 300° about 20 minutes. Amount of cookies depends on size of mold used. (Variation: substitute 2 teaspoons cinnamon and 1 teaspoon ground cloves for anise.) *Recipe from* Hartstone, 299 Ridgedale Ave., PO Box 400, East Hanover, NJ 07936.

SUGARPLUM RING

1	package active dry yeast
1/4	cup warm water
1/2	cup scalded milk
1/3	cup sugar
1/3	cup shortening
1	teaspoon salt
3-3/4	to 4 cups sifted flour, divided
2	eggs, beaten
1/2	stick butter, melted
3/4	cup sugar
1	teaspoon cinnamon
1/2	cup almonds or chopped pecans
	Red cherries (optional)
1/3	cup dark corn syrup

☐ Dissolve yeast in water. Combine milk, sugar, shortening and salt. Cool to lukewarm and stir in 1 cup flour. Add yeast mixture and eggs. Add remaining flour to make dough soft.

☐ Place in greased bowl, cover and let rise in warm place 2 hours until doubled. Punch down. Let rest 10 minutes.

☐ Divide dough into 4 parts. Roll 3 parts into ropes 18 to 20 inches long and braid ropes together. Fit into greased mold. Cut remaining piece of dough in half and roll into 16-inch-long rope. Shape into bow and place over where braided ends meet. Cut remaining half into leaf shapes for additional decoration.

☐ Brush wreath with melted butter and let rise 1 hour. While rising, preheat oven to 350°. Combine cinnamon, sugar and corn syrup. After hour of rising, brush again with butter and drizzle with cinnamon sugar mixture, reserving 1 tablespoon.

☐ Arrange almonds and cherries on top of wreath and bake 35 minutes. Halfway through baking, brush again with melted butter and sprinkle with reserved cinnamon sugar.

☐ When done, cool 5 minutes and remove from mold.

Recipe adapted from Magic, *Birmingham Junior League, PO Box 11651, Birmingham, AL 35202.*

(Continued on page 147)

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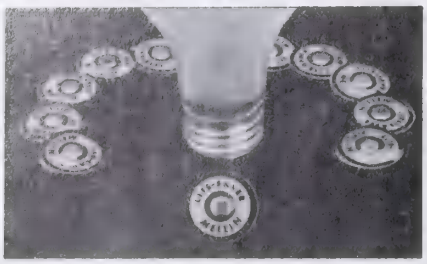
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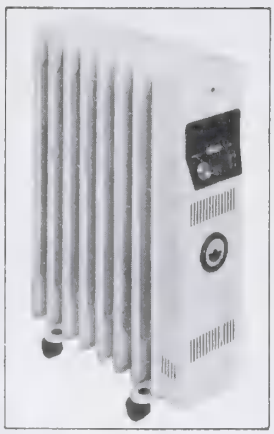
If you're tired of climbing ladders and getting into precarious (often dangerous) positions to change an out of the way light bulb then you should know about Mellin Lite-Savers. Adhered to the base of any *one way* bulb the Lite-Savers can extend bulb life from 50 to 100 times! Just think of the money saved in light bulbs! Most bulbs have a rated life of 750 hours or 32 days if used continuously. With Lite-Savers your bulbs will burn up to 75,000 hours or about eight years if used 24 hours a day. They're ideal for hallways, staircases, or anyplace where replacing light bulbs is a time consuming nuisance. You'll notice that Lite-Savers reduce light output so you may want to increase bulb wattage. They're safe, dependable and install quickly and easily with any one-way bulb. The manufacturer offers a limited eight year warranty. A package of 6 costs **$17.00** ($1.95) #A548, 12 for **$27.00** ($2.95) #A549 or 24 for **$49.00** ($3.95) #A642.

Dust Magnet



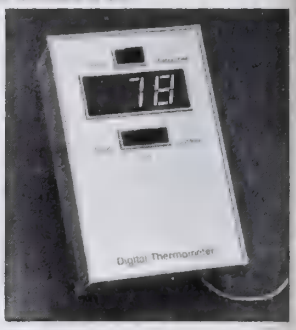
If we ever compile a book on *The Old Ways That Were Better Ways,* we will certainly include a chapter on the lambswool duster. On its own it actually attracts and holds dust like a magnet. The static charge in the lambswool causes dust literally to leap off surfaces where it has accumulated, making this just the thing for dusting bric-a-brac, crystal, china, pictures and other fragile items. When soiled, just wash it in warm soapy water. A 20" authentic lambswool duster is **$8.00** ($1.95) #A163.

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Home meteorologists will be delighted with the advantages of this solid state thermometer. It mounts inside your home—never again will you have to brave the weather to check an outdoor mercury-filled thermometer! Just flick the switch to "Outdoor" and the clear red LED digital readout instantly gives you the outside temperature (it's accurate to within one degree.) The outside temperature is obtained through a thermistor on the end of 11½' of thin, flexible wire which you simply run out the corner of a window or door. If you want to know the indoor temperature just flick the switch to the left and the readout changes to reflect the temperature inside your home. There's even a function that gives you the option of Celsius or Fahrenheit degree readings. It's made of high impact plastic with an attractive brushed metallic face that measures 3"x4½", operates on one 9 volt battery (not included) and installs in minutes. The indoor/outdoor thermometer costs **$57.00** ($2.95) #A616.

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How would you like to save more than $15 per fixture when you next change a 3-way lightbulb? Three-way bulbs have some major shortcomings. They are noticeably more expensive than regular bulbs, they come in a limited range of sizes and styles, and the high setting on a 3-way bulb gives you significantly less light than you are entitled to expect. A plain 100-watt bulb gives 1740 lumens of light; a 30-70-100 watt 3-way at the highest setting gives only 1285 lumens. The Convert-A-Bulb screws into your 3-way fixture and enables you to have 3-way action from a regular lightbulb. Let's assume that you replace a 50-100-150 watt 3-way bulb with a regular 150-watt bulb. Because of the lumen differential between regular and 3-way bulbs, the medium setting gives the same amount of light that you formerly had at the high setting—providing a savings of 27 watts per hour. The regular bulb at medium setting will last 6 times its rated life of 750 hours, or a total of 4500 hours. If you pay 7¢ per kwh for electricity the savings amount to $8.50. Plus, 3-way bulbs are usually rated at 1200 hours, so you would need four of them at $2.20 each, to outlast this one regular bulb, at $1.50. That is another $7.30 in savings for an overall windfall of $15.80! It's UL listed and available *exclusively from us.* Buy one for **$9.00** ($1.95) #A495, two for **$17.00** ($1.95) #A496 or three for **$25.00** ($2.95) #A497.

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DELECTABLE GIFTS

Continued from page 144

PLUM PUDDING

- 2-3/4 cups currants (14 ounces)
- 2-1/4 cups golden raisins (3/4 pound)
- 1-1/2 cup dark raisins (1/2 pound)
- 1/3 cup mixed candied peel (3 ounces)
- 2/3 cup slivered almonds
- Grated rind of 2 lemons
- 1 tablespoon nutmeg
- 2 tablespoons cinnamon
- 2 cups sugar
- 1 pound bread crumbs
- 1 pound suet, chopped fine
- 8 eggs
- 1/2 cup brandy
- 1 teaspoon almond extract

☐ Combine first 11 ingredients in large bowl. In separate bowl, beat eggs lightly and stir in brandy and almond extract. Pour into fruit mixture. Stir until well mixed.

☐ Grease and flour a 10-cup pudding mold. Pack half of mixture firmly in mold no more than three-fourths full. (Refrigerate other half until ready to steam.) Cover tightly with lid, greased and floured, or aluminum foil. Put on rack or in colander inside deep pot. Pour boiling water into pot to come halfway up side of mold. Cover pot and boil 5-1/2 hours on stove top. Replenish with boiling water.

☐ Remove mold; cool 30 minutes. Run knife around edge to unmold. Makes two 10-cup puddings.

Recipe from Gifts in Good Taste, *Athenaeum Publishers.*

ORANGE PECAN BREAD

- 8 tablespoons (1 stick) sweet butter, softened
- 3/4 cup sugar
- 2 eggs, separated
- Grated rind of 1 large orange or 2 small oranges
- 1-1/2 cups flour
- 1-1/2 teaspoons baking powder
- 1/4 teaspoon baking soda
- Pinch of salt
- 1/2 cup fresh orange juice
- 1 cup shelled pecans, chopped

Glaze:

- 1/4 cup fresh orange juice
- 1/4 cup sugar

☐ Preheat oven to 350°. Grease three miniloaf pans.

☐ Cream butter. Add sugar gradually beating with electric mixer until light. Beat in egg yolks one at a time and orange rind.

☐ Sift together flour, baking powder, baking soda and salt and add to batter alternately with orange juice, beginning and ending with flour. Gently mix in pecans.

☐ Beat egg whites until stiff; fold carefully into batter.

☐ Pour into greased pans; set on middle rack of oven. Bake 45 to 50 minutes.

☐ *To make glaze:* Combine orange juice and sugar in saucepan and simmer 5 minutes, stirring occasionally, until light syrup forms. Spoon over hot bread and cool. Makes 3 loaves.

Recipe adapted from The Silver Palate Cookbook, *Workman Publishing.*

MONKEY BREAD

- 1 package yeast
- 1/2 cup lukewarm water
- 1/4 cup shortening
- 1/3 cup sugar
- 1/2 teaspoon salt
- 1/2 cup boiling water
- 1 beaten egg
- 3 to 4 cups flour
- 1 stick butter, melted and divided in half

☐ Dissolve yeast in lukewarm water. Mix together shortening, sugar and salt. Add boiling water to mixture. Add egg and dissolved yeast to mixture. Add flour, one cup at a time.

☐ Let rise in warm place until dough is double. Punch down dough. Divide in half and refrigerate one half while shaping and baking first loaf.

☐ Roll out dough on floured board to 1/4 to 1/2 inch thick. Cut into various shapes—squares, rounds, triangles. Dip shapes in half of melted butter and lay pieces in mold until half full. Pour extra butter over loaf. Let rise to top of pan.

☐ Bake at 350° for 30 to 35 minutes or until brown. Pull apart to eat. Repeat for second loaf. Makes 2 monkey breads.

WHITE FRUIT CAKE

- 1 stick butter
- 2/3 cup sugar
- 2 eggs
- 1 cup flour
- Pinch salt
- 3/4 teaspoon baking powder
- 1/2 teaspoon vanilla extract
- 1/2 teaspoon lemon extract
- 1/4 cup *each* green and red cherries, cut in half
- 1 cup white raisins
- 1/4 cup crystallized pineapple, diced
- 1/4 cup citron
- 1/4 cup mix orange and lemon peel
- 1-1/4 cup walnuts, chopped coarsely
- 1-1/4 cup pecans, chopped coarsely
- 1/3 cup almonds, chopped coarsely
- 1/3 cup wine, rum or whiskey

☐ Cream together butter and sugar. Beat in eggs one at a time. Combine flour, salt and baking powder and gradually add to butter/sugar/egg mixture. Add vanilla and lemon extracts. Add all fruit and nuts. Last, add liquor.

☐ Grease and flour Bundt Lette pan and fill molds three-fourths full. Bake at 325° for 45 minutes to 1 hour. (Bake any extra batter in custard cup.)

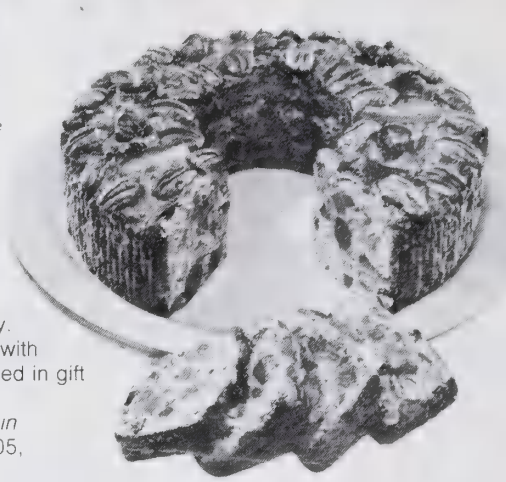
☐ Wrap cakes in cloth; pour whiskey over cloth—store a month in a tin. Makes 8 fruit cakes.■



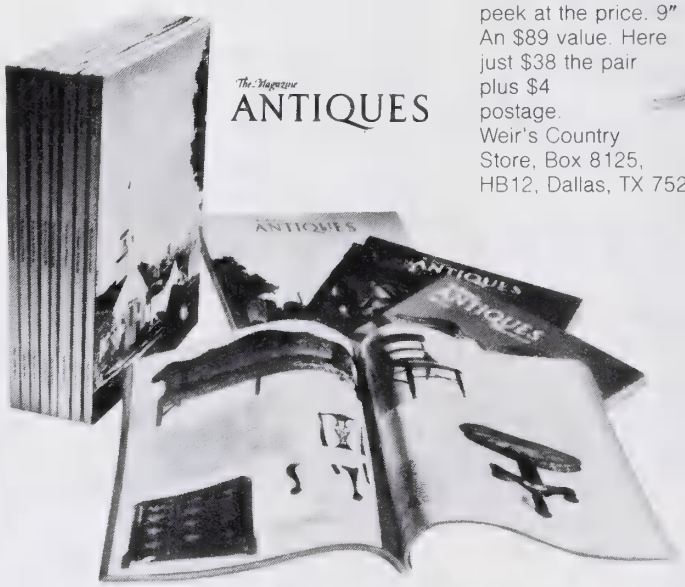
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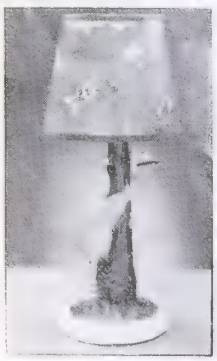
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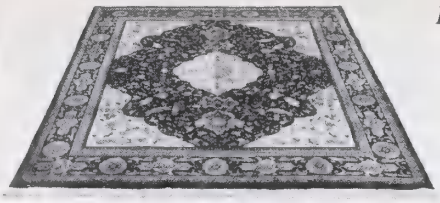
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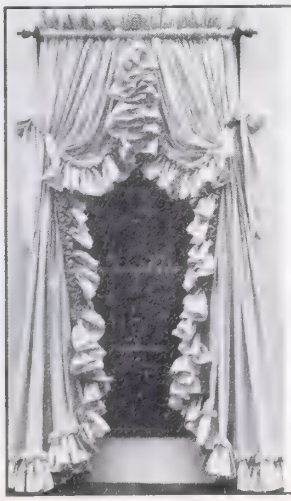
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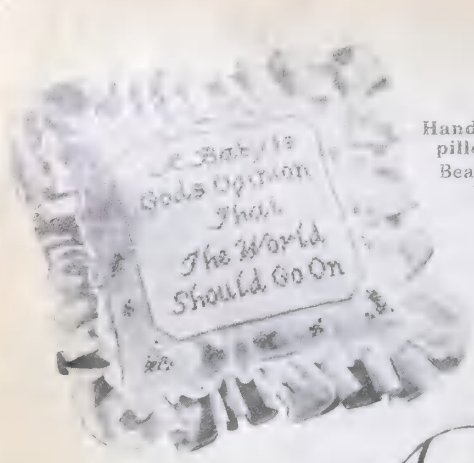
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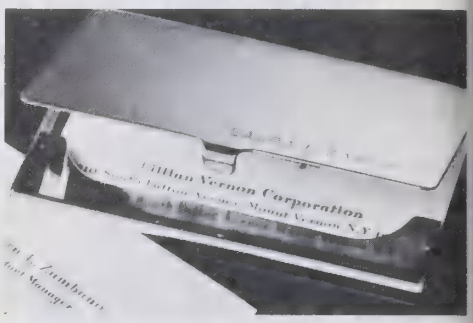
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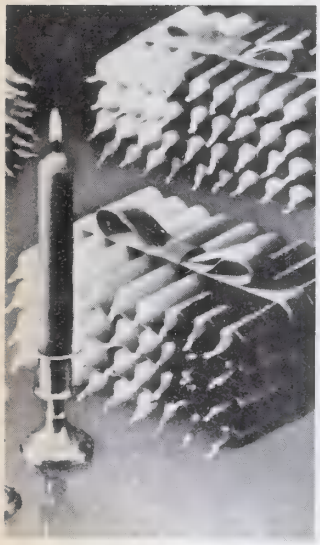
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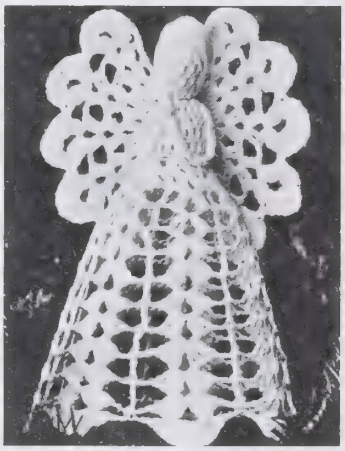
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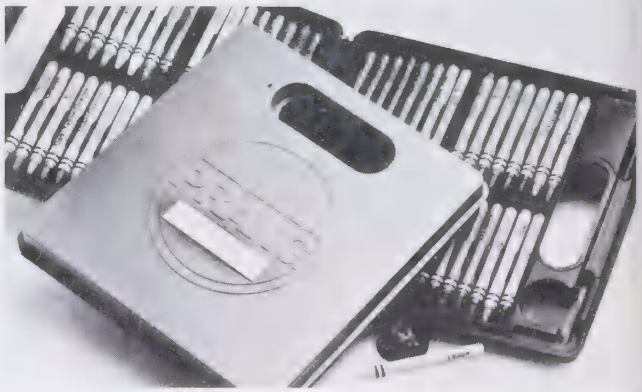


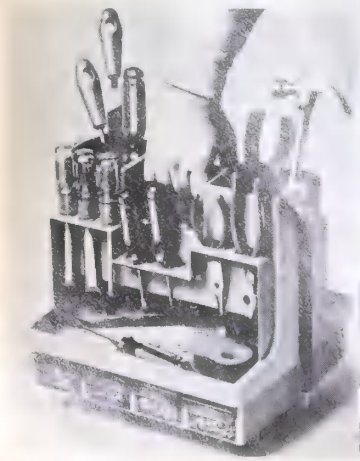
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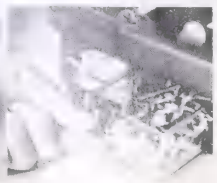
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Special Purchase! Tool caddy is lightweight yet tough plastic—molded into six compartments and 22 handy cut-outs. Sized and shaped for every tool—keeps 'em all in one compact place. Eight clear acrylic drawers let you see the nails, screws, smaller accessories stored inside—lift-and-pull action prevents slide-out mishaps. Blue with man-sized handle: 12¾x11¾x12" tall—a gift he'll use year 'round. (Tools not included.) From Italy, specially priced, was $16.98.
6237 Tool Caddy $12.98



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Playful pandas, hand-crocheted in their native China. We selected this frisky trio—one counting his toes, one with a ball, one munching on a leaf, all exquisitely crafted and firmly stuffed. Set of 3, each 2½" tall, with hang cords.
6605 Pandas. 1 Set $4.98
2 Sets $9.50

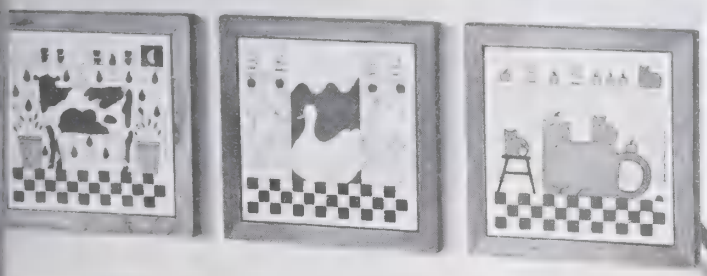


Set 'em up, knock 'em down—be a tenpins wizard with our mini wooden set! Ten toy soldiers, including one kingpin, and two balls stay neat in a 4½" wood egg. Each piece solid wood—hand-painted, in bright colors, gift-boxed.
7773 Tenpins $5.98 2 for $10.98

Make merry with our bright holiday mug, an exclusive design created just for us by Alan Wood. Shiny red with falling snow and evergreens for a big 12 oz. of Christmas cheer, in its own delightful matching gift box.
7898 Tree Mug $4.50 2 for $7.98



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7838 Ceramic Tile Trivets. 1 Set $12.98

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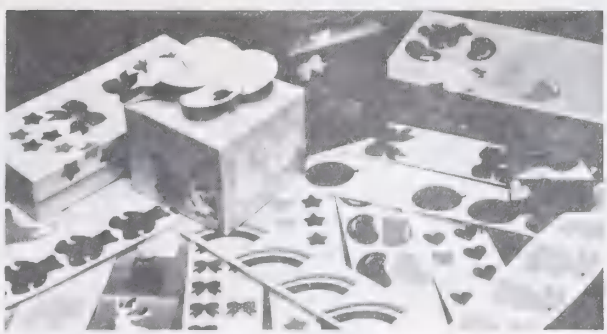
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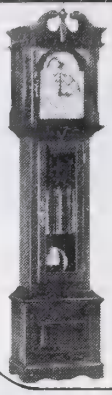
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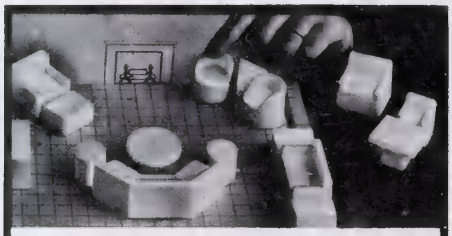


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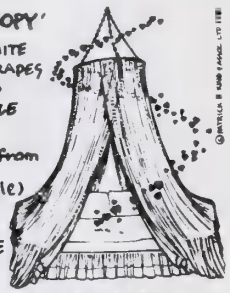


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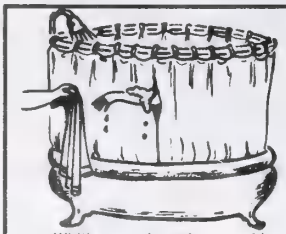
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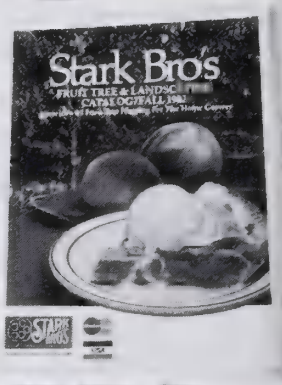
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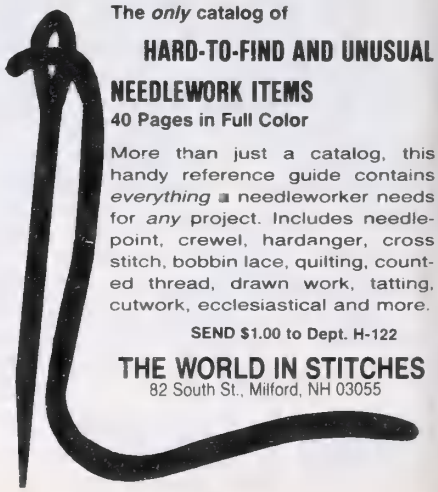
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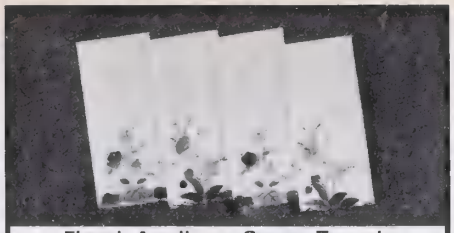
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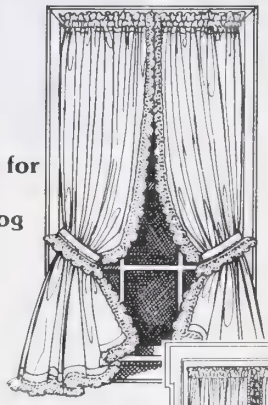
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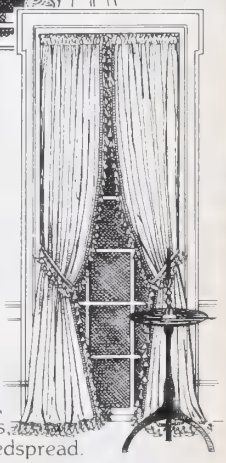
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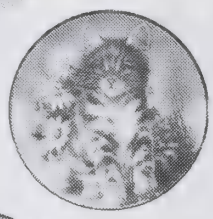
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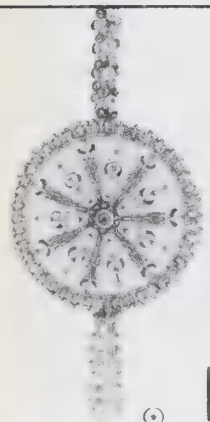
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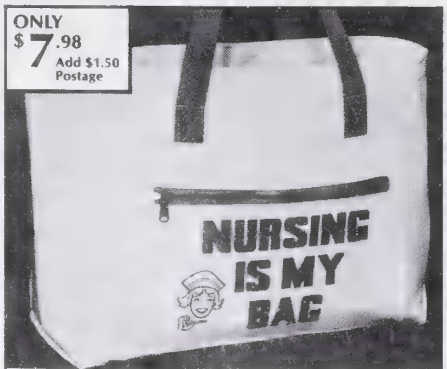
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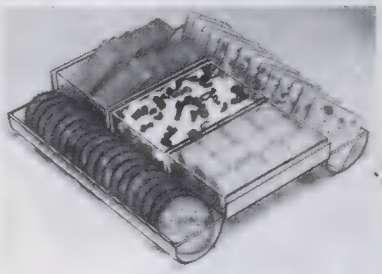
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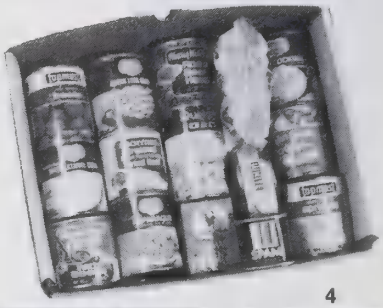
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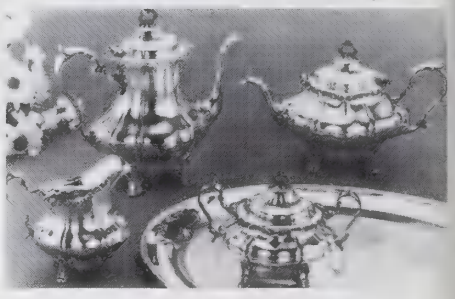


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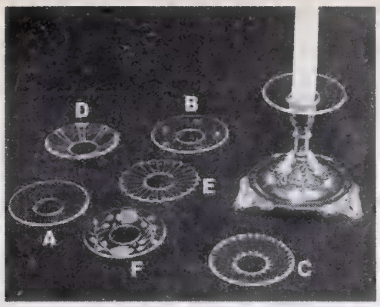
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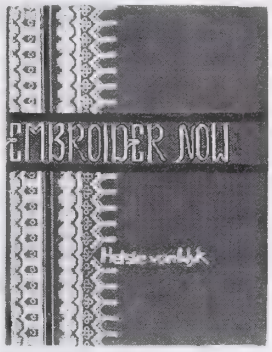
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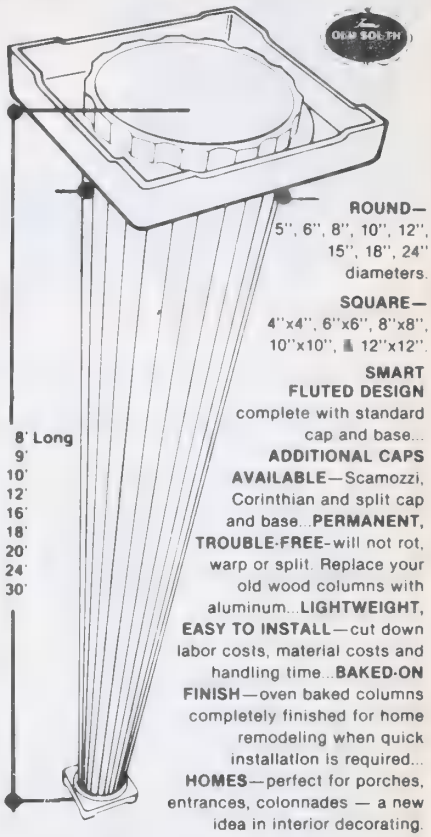
3 **For The Serious Embroiderer.** Possibly the best book ever written on the subject, "Embroider Now" is a treasury of 283 pages. Puts everything you want to know about needlework at your fingertips. Whitework, Blackwork, Hardagger, Drawn Thread etc. $34.95 ppd. The World In Stitches, HB12, 82 South St., Milford, NH 03055

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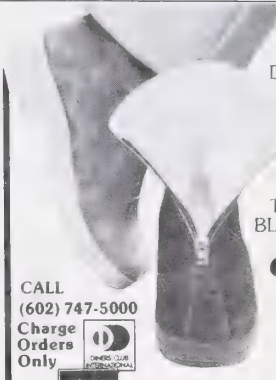


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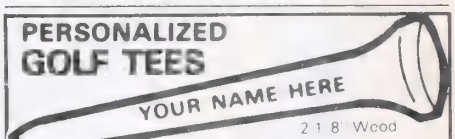
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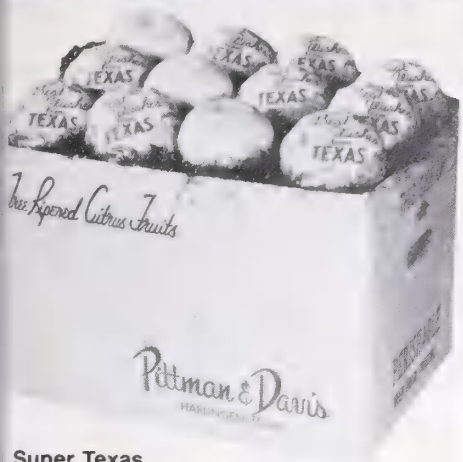
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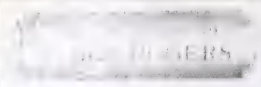
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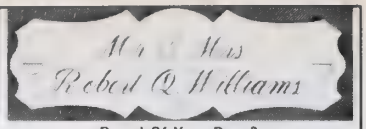
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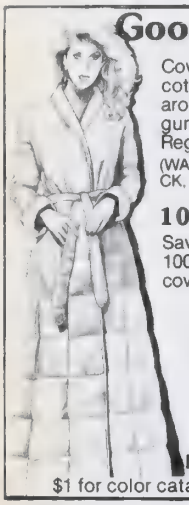
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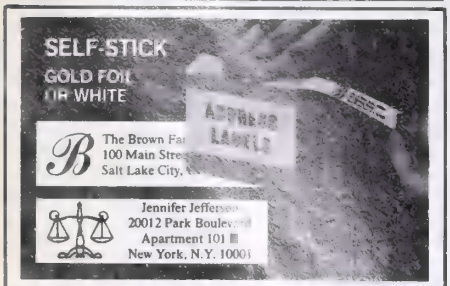


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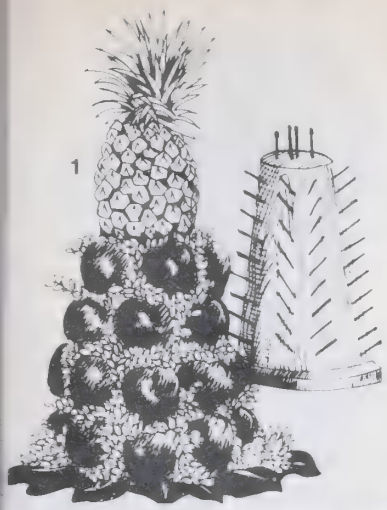
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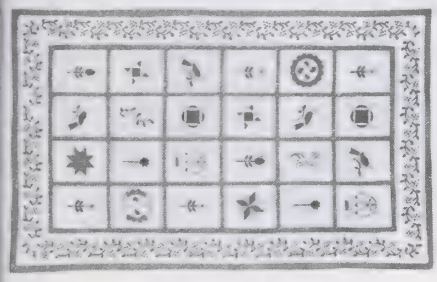
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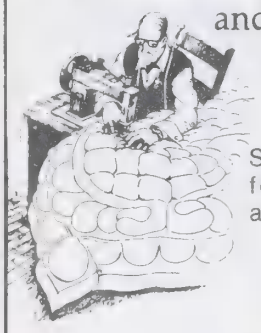
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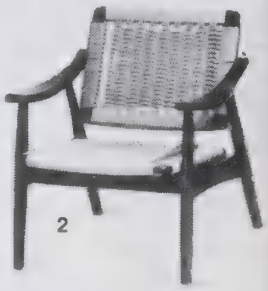
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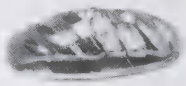
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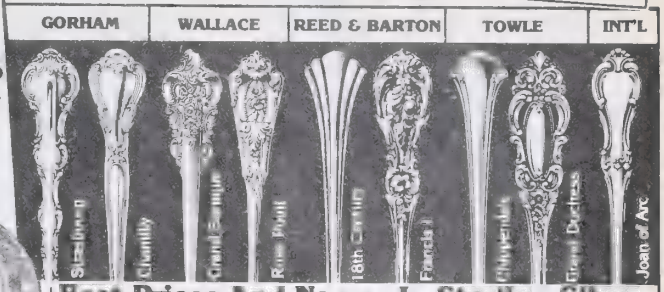
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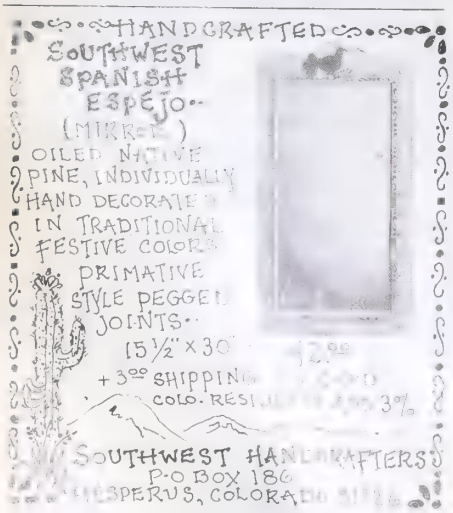


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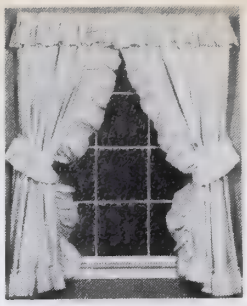
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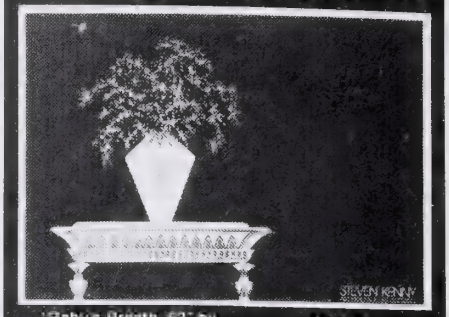


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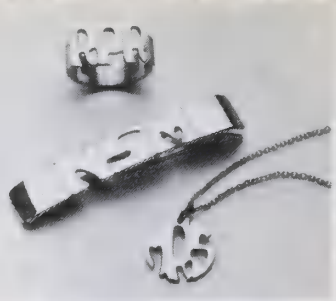
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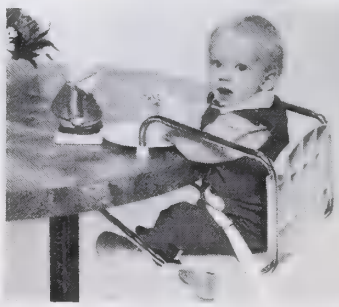
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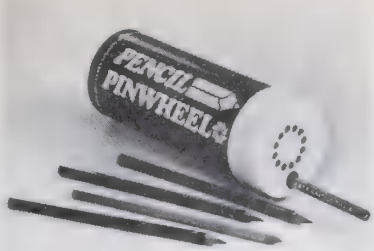
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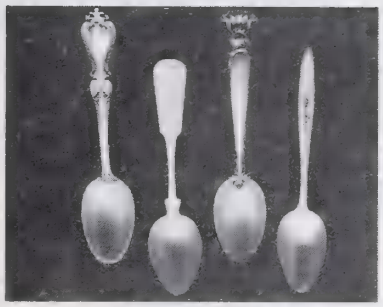
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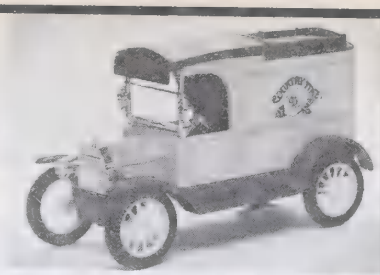


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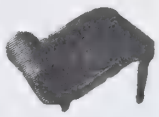
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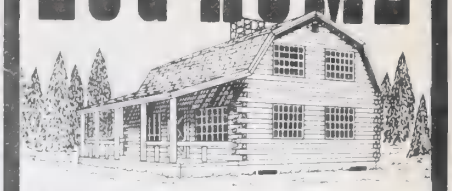
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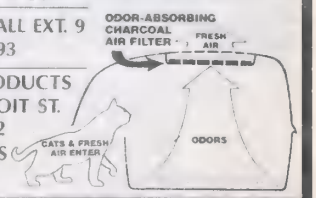
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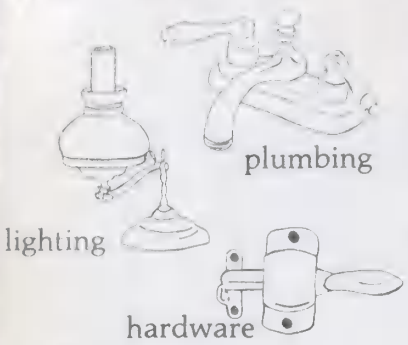
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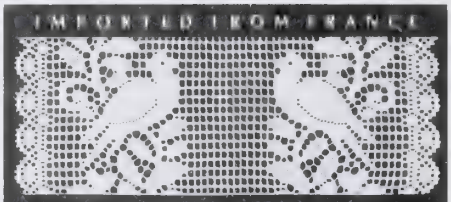
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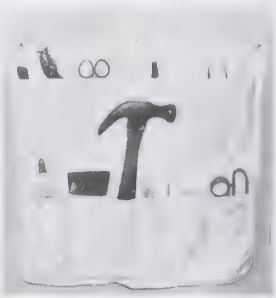
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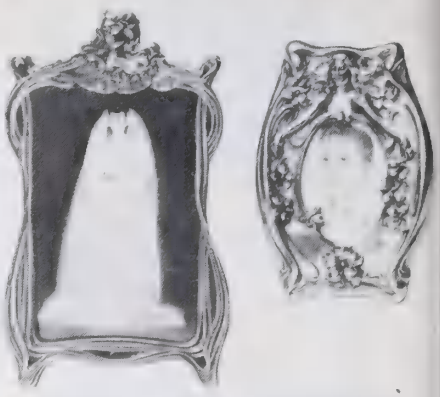
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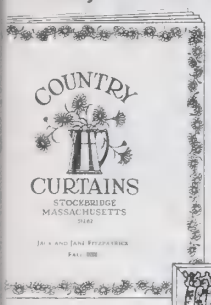


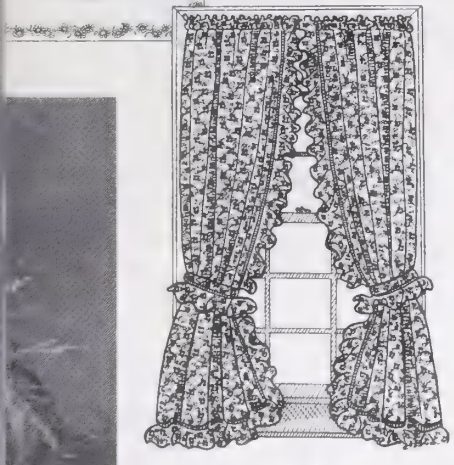




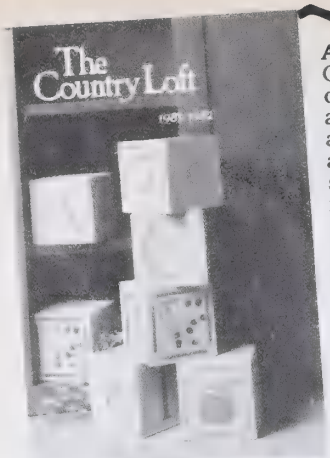
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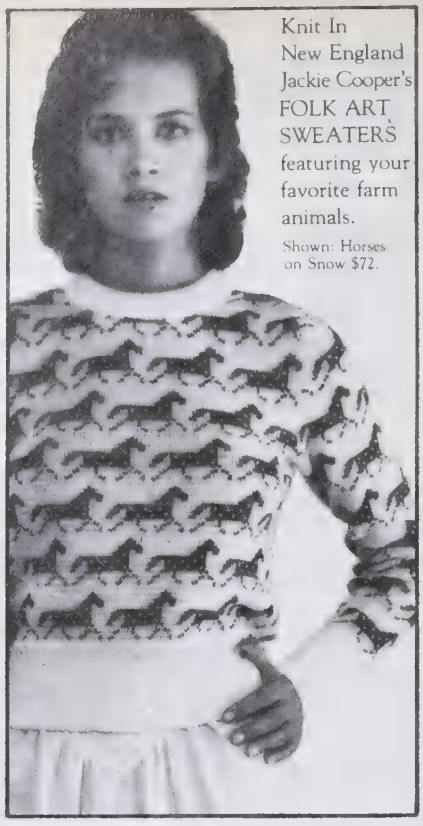
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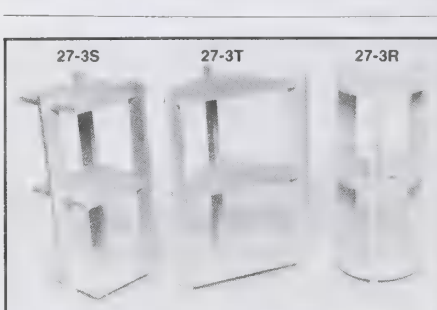
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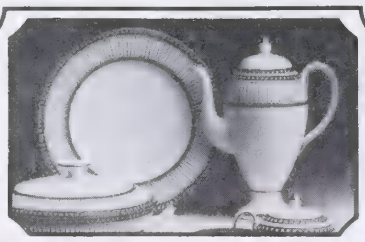
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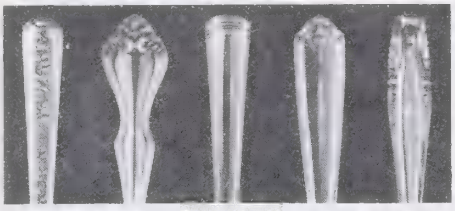
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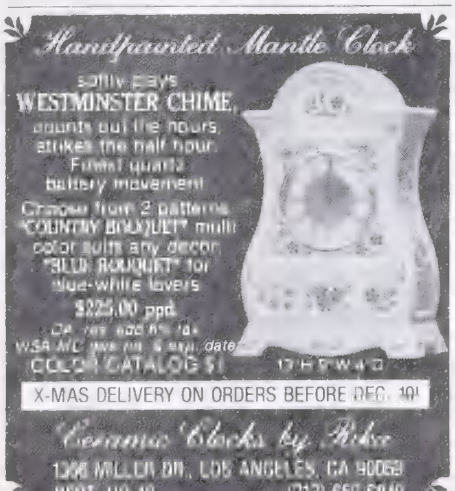
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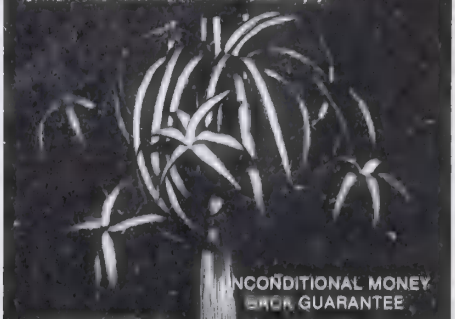
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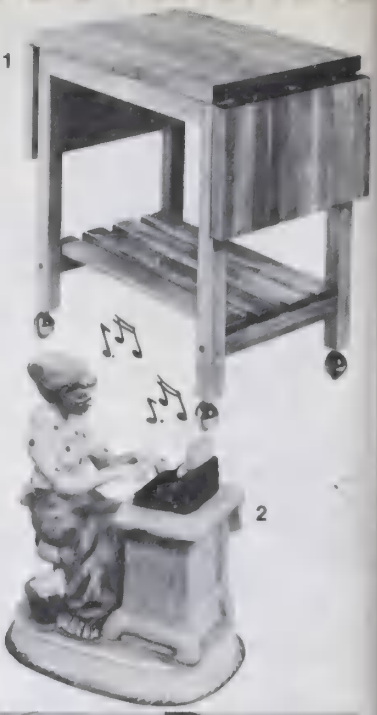
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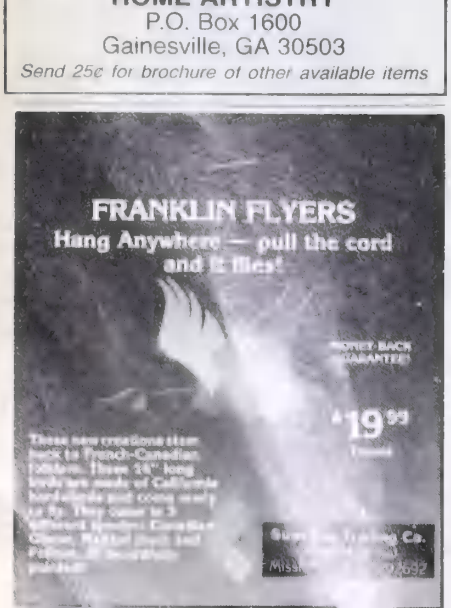


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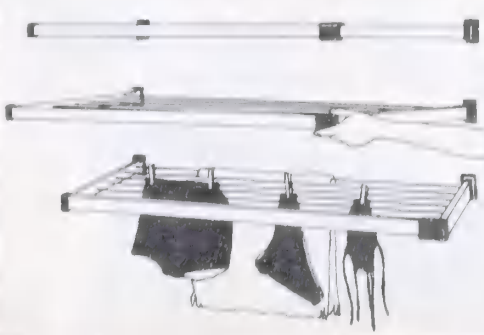


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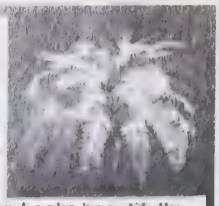
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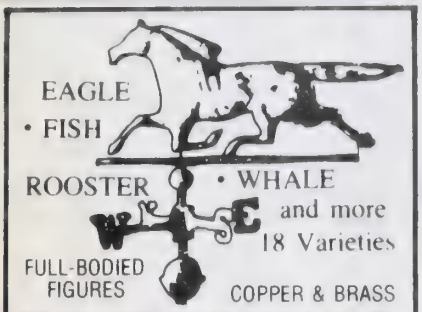
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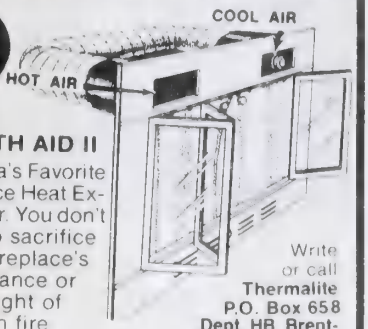
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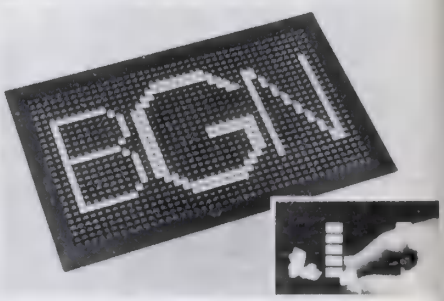


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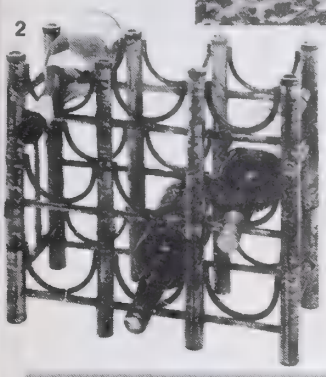
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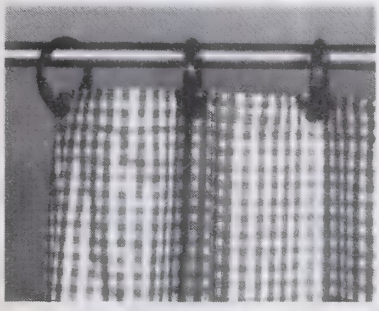
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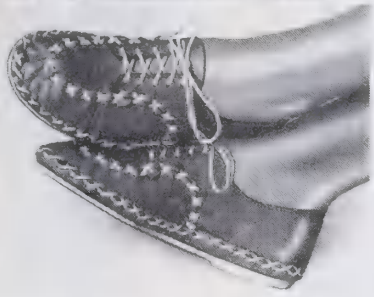
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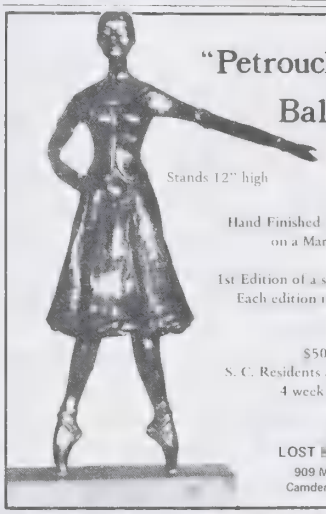
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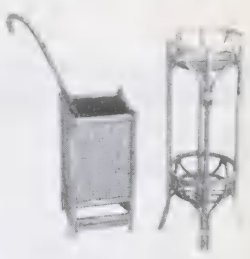
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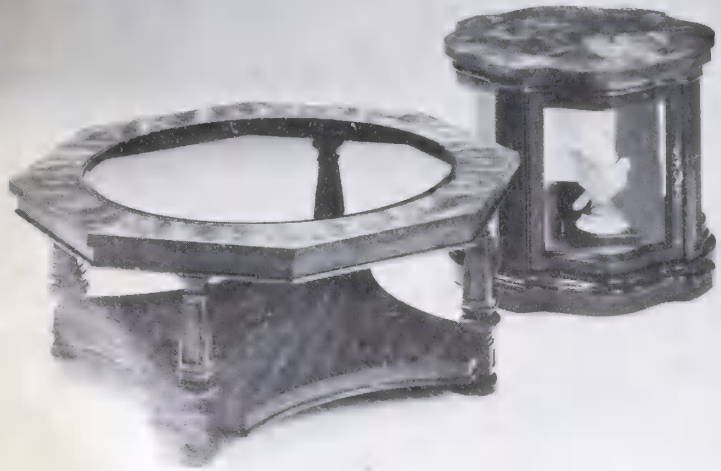
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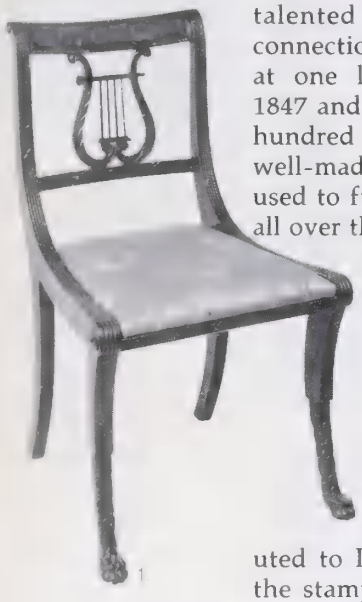
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DUNCAN PHYFE: Early-19th-Century American Cabinet-Maker Best Known For Lyre-Back Chair

Phyfe furniture reflects neoclassical designs from the English and French but is distinctively American in its restraint

By MARVIN D. SCHWARTZ

Known best for Federal-style furniture made in neoclassical designs that reflect Hepplewhite, Sheraton and French Directoire influence, Duncan Phyfe was the first American cabinetmaker to achieve real fame. He was born in Scotland in 1768 and emigrated as a child with his family to Albany, N.Y., where he must have learned his craft. In about 1790 he moved to New York City, and the speed with which he achieved recognition suggests he must have been very talented and had some good connections. He operated a shop at one location from 1795 to 1847 and employed more than a hundred craftsmen to produce well-made, fashionable furniture used to furnish affluent interiors all over the young republic.



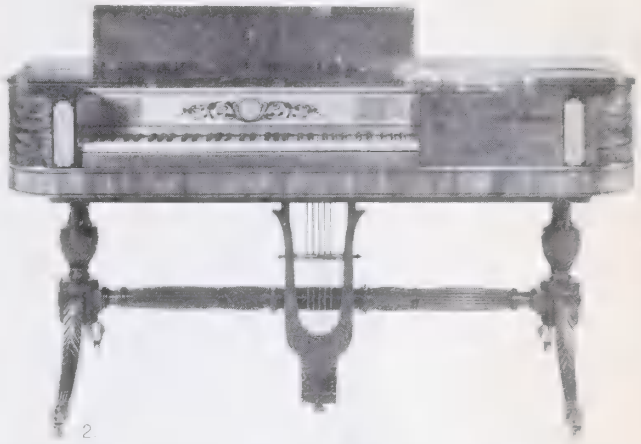
1

Mahogany side chair, c. 1800, attributed to Duncun Phyfe. Lyre back, carved paw feet and reeding are characteristic features.

Although Phyfe's prominent position as a cabinetmaker is indisputable, it has become quite clear in the past 50 years that his style was not unique. Several examples of furniture that might have once been attributed to Phyfe bear the label or the stamp of other makers who were active at the same time: George Woodruff, Michael Allison and Charles Honoré Lannuier. Having been active for over 50 years, Phyfe actually worked in more than one style, but his name usually brings to mind the furniture he made before 1820. The later, heavier Empire, once rejected as ugly, fell into obscurity.

Phyfe furniture, then, is not necessarily from the cabinetmaking shop operated by Duncan Phyfe but also includes work made by competitors in the same style. It is generally made of dark mahogany, although there are exceptional pieces of maple and rosewood, in light proportions and neoclassical designs. Phyfe furniture most closely follows the designs published in English books by Thomas Sheraton and Thomas Hope and French publications inspired by the work of Napoleon's designers, Charles Percier and Pierre Fontaine. These sources illustrate designs that reflect interest in Greco-Roman furniture. Reeding was used as embellishment on legs and for the sides of chairbacks. Rectangular panels carved in motifs such as sheaves of wheat, thunderbolts and garlands of drapery were used to top chairs and sofas and inset into tables and other forms. Some legs end in simple cylinders, but often the termination is a hairy paw that is more than likely a lion's paw rendered appropriately small for a chair or table. Whatever the decorative details may be, most works attributed to Duncan Phyfe may relate to English or French models but are distinctively American in their restraint.

(Continued on next page)



2

Piano case made by Duncan Phyfe has lyre and urn motifs, which were popular then. The contrasting wood veneers were an unusual touch for Phyfe, who mainly used delicate relief ornamentation.



3

Pembroke table, c. 1805–15, New York, in the Phyfe style. With short drop leaves, this example has urn-turned supports on a square base. The simple legs and curved leaves are typical features of 19th-century New York work.

1 AND 3 COURTESY THE METROPOLITAN MUSEUM OF ART; 2 COURTESY GREENFIELD VILLAGE AND THE HENRY FORD MUSEUM, DEARFIELD, MICHIGAN

PHYFE's Hallmarks: Reeding, Delicate Carving, Dark Wood

The lyre-back chair is Phyfe's most widely known design. The reeding, delicate carving and dark wood distinguish this form from many similar examples made on both sides of the Atlantic, since the scroll ends of the back, the straight-sided seat and the curving legs are all elements common to many chairs made at the beginning of the 19th century. Even the paw feet and the lyre splat are not unique, but the chair reflects an overall restraint—the sign of New York work of the period.

A piano maker named Geib, a neighbor of Phyfe's, bought the casings for pianos from the Phyfe shop. While these follow English fashion in having light-colored wood veneers mixed with darker for the upper section, the stands were made with pedestal supports and curving legs close to those elements on Phyfe tables. On the piano pictured *(previous page)* we can see delicate leaf carving that was another detail favored in the Phyfe workshop, and the support for the pedestals is a lyre similar to those used on card tables of the period.

Pedestal-based drop leaf tables were very popular between about 1790 and 1820. These rest on either three or four curving legs joined to a base that holds a single vase-turned pillar or a group of thin turned and carved pillars. The legs on the table shown *(previous page)* have the same leaf carving as the piano, and the paw feet are cast in gilt bronze.

Phyfe made furniture for every room, including wardrobes, basin stands and bedsteads. The dressing table pictured exemplifies the kind of reeding that has come to be associated with Phyfe. Although there is no delicate carving on the vase-turned parts of the legs, the very carefully chosen graining for the veneers on the drawer fronts indicates the table was likely made by craftsmen employed by Phyfe.

The window seat shown has particularly rich ends with top panels and curving legs carved in a leaf design delicate and completely neoclassical in spirit. Phyfe seating furniture is often caned, a support that could be used both without cushions in the summer and with cushions at other times of the year. The sofa shown has the same chair-back sides as the window seat. The back curves in a way typical of Phyfe designs, although the sections are broader.

What we call Phyfe furniture today, whether or not it actually came from his shop, is nonetheless a distinct style that bears testimony to the skills and fine taste of American cabinetmakers in the Federal era.■

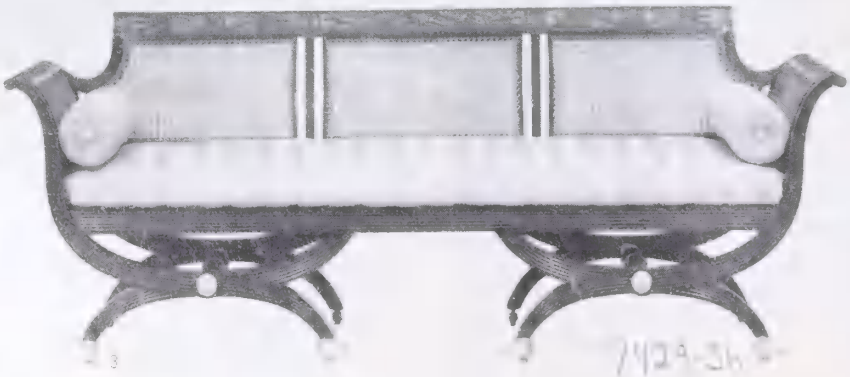
—*Editor* KATHLEEN MAHONEY



Dressing table, c. 1810, attributed to Phyfe. Usually this piece of furniture had a mirror attached or hanging above it. A fine example of simple elegance, this table has no carving but has reeding and handsome graining. Lion's-head drawer pulls were fashionable in both America and England at that time.



Caned window seat, also what Sheraton called a corridor stool, c. 1800. This example was part of a parlor set. The carved leaf ornamention on the legs is sometimes called a waterleaf pattern.



Phyfe-designed sofa, c. 1810, with curule or "Grecian cross front" legs. Phyfe often made this curving leg reeded. The paw feet and lion's head where the legs cross are gilded bronze.

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